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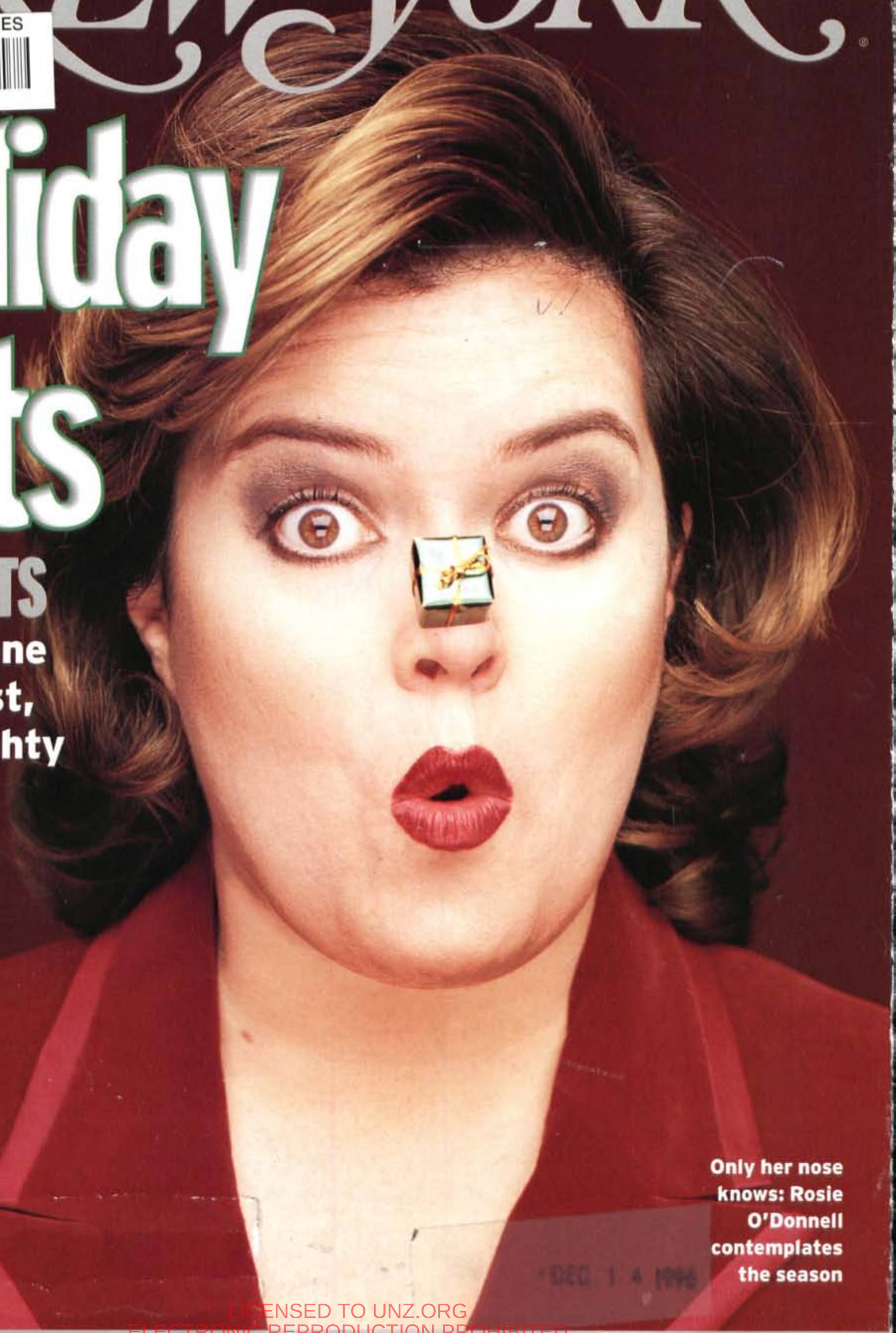
Holiday Gifts

BEST BETS

for everyone on your list, from naughty to nice. By Corky Pollan



Only her nose knows: Rosie O'Donnell contemplates the season

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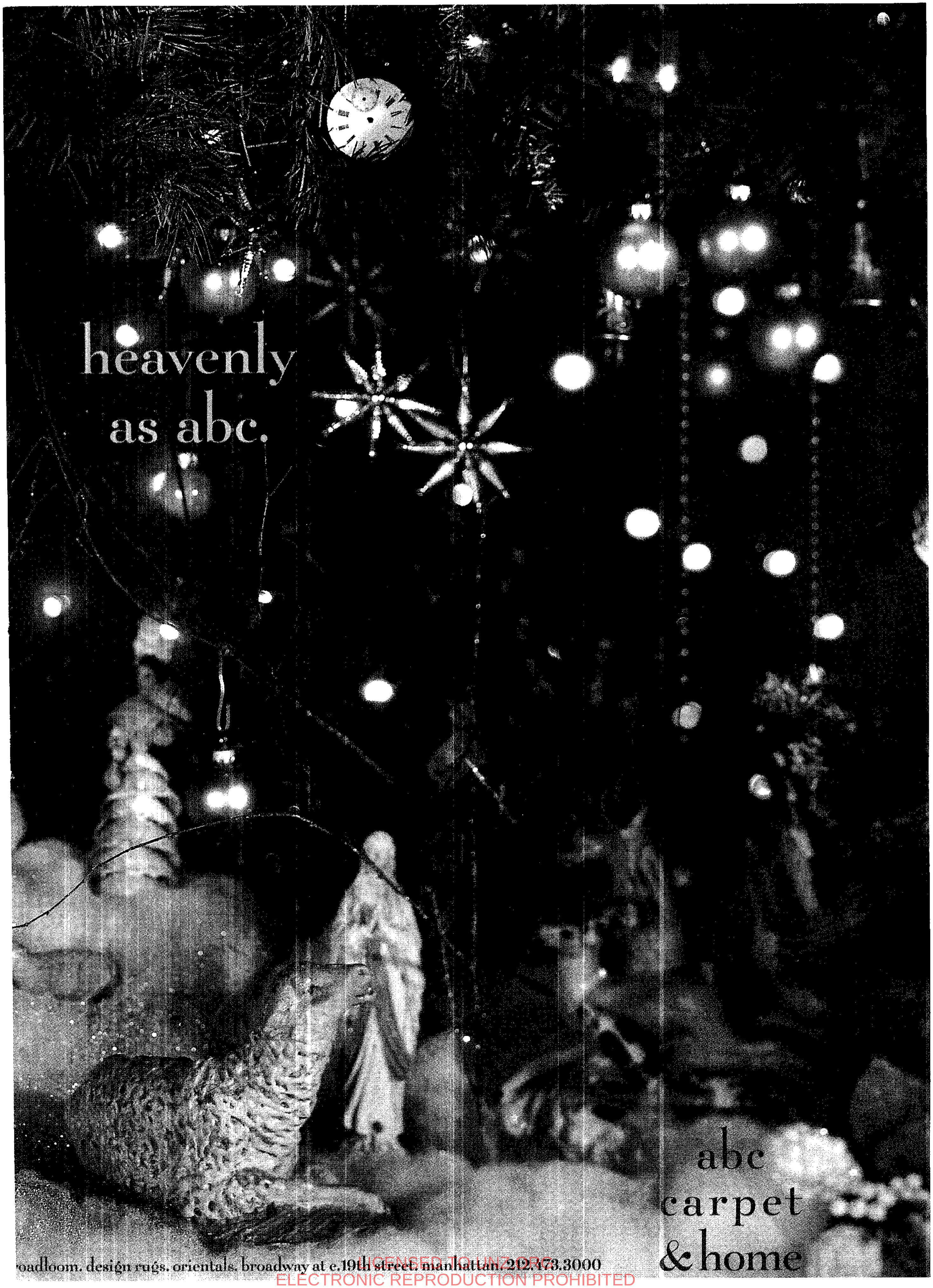
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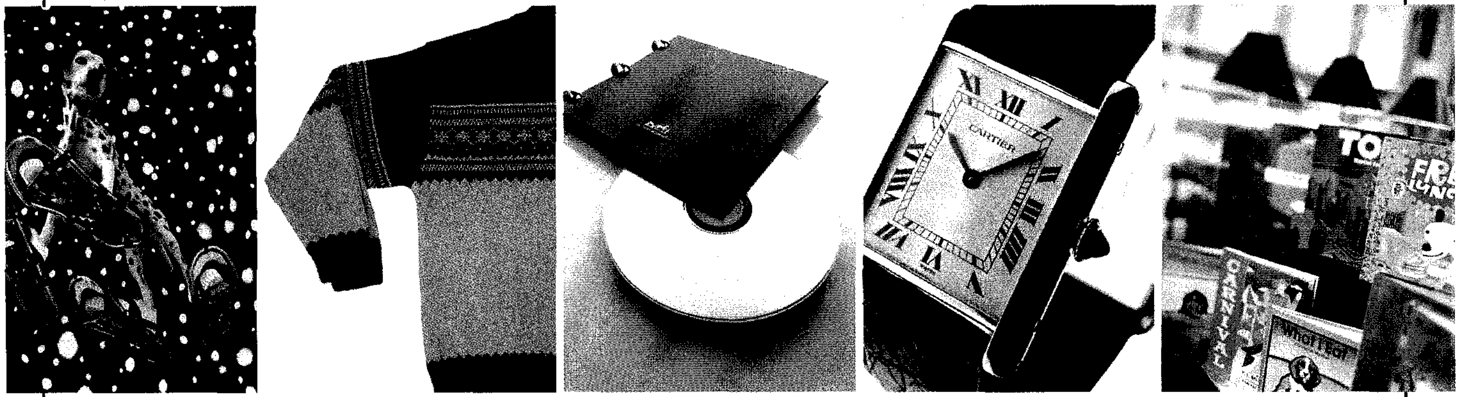

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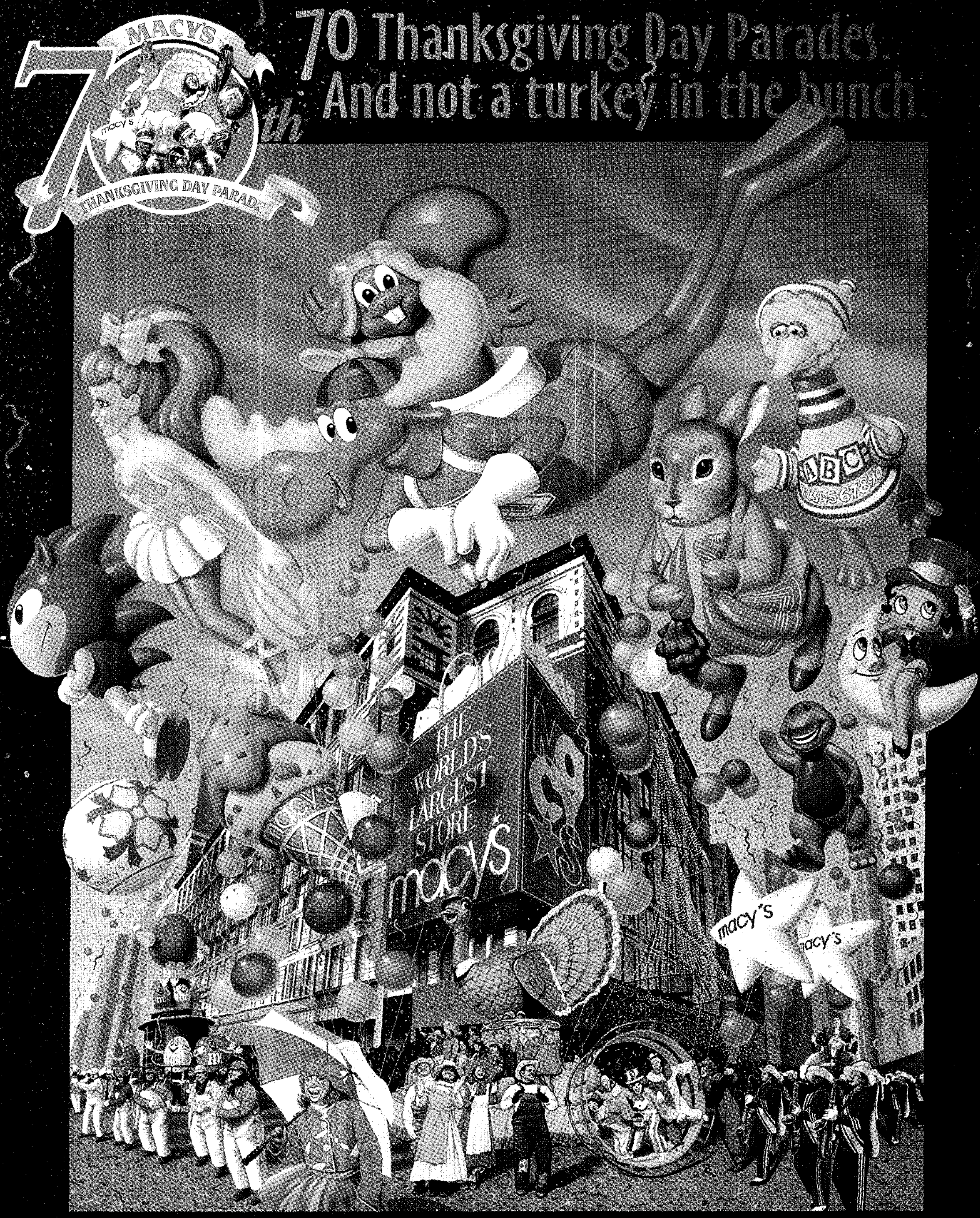
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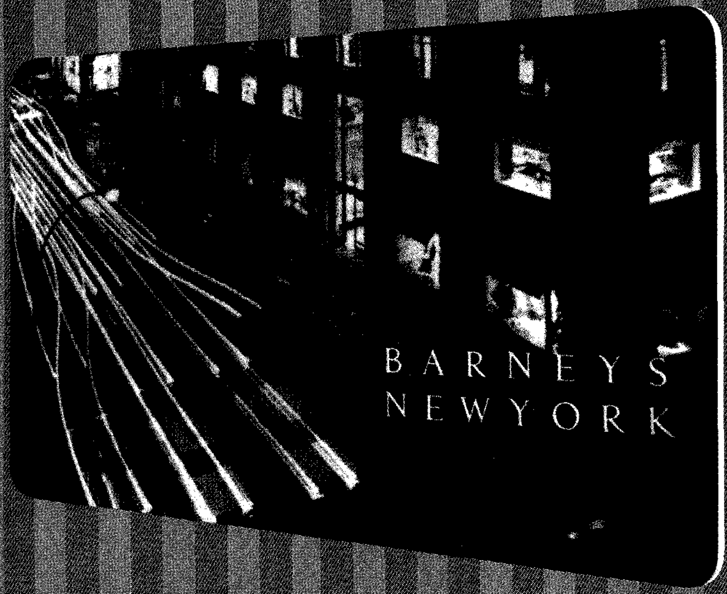

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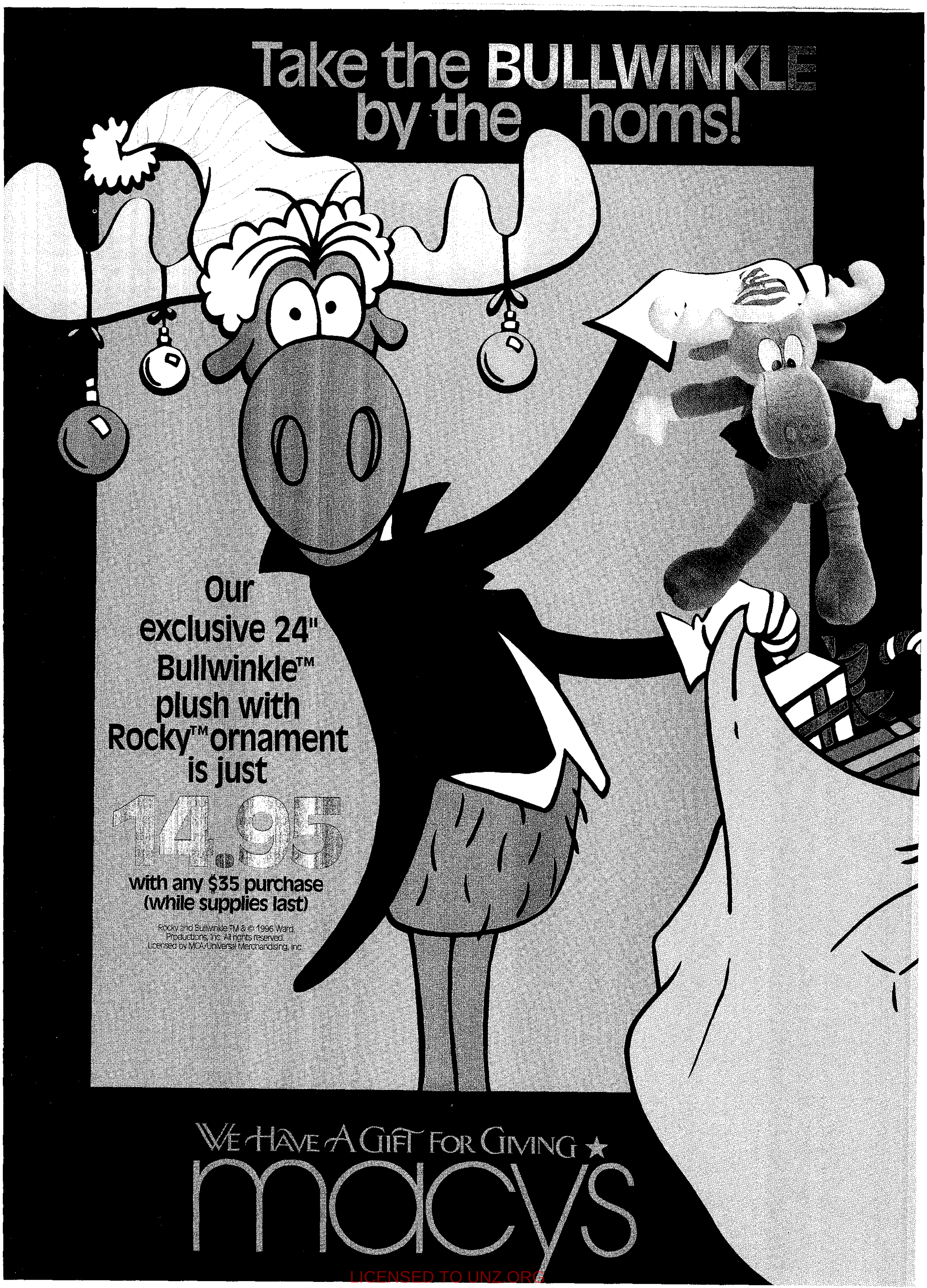

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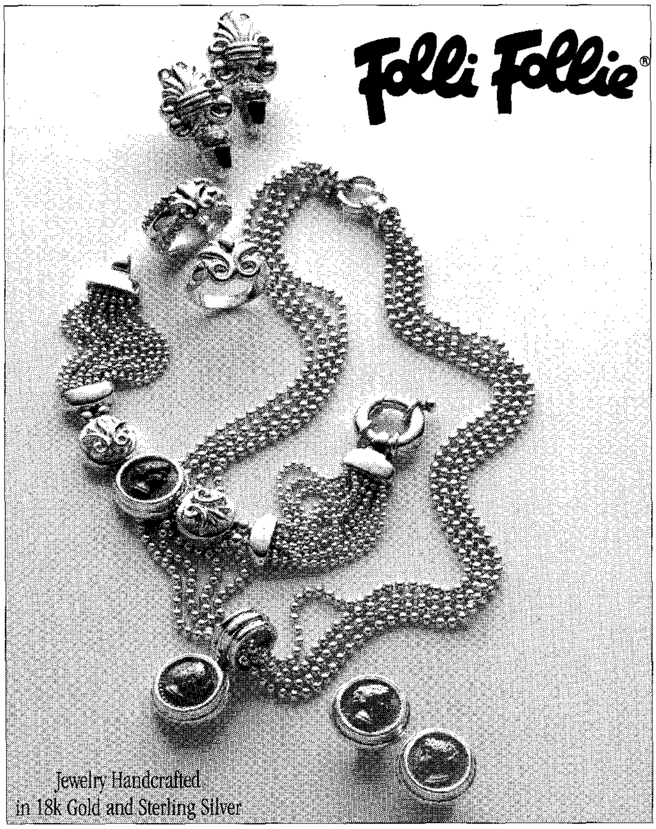
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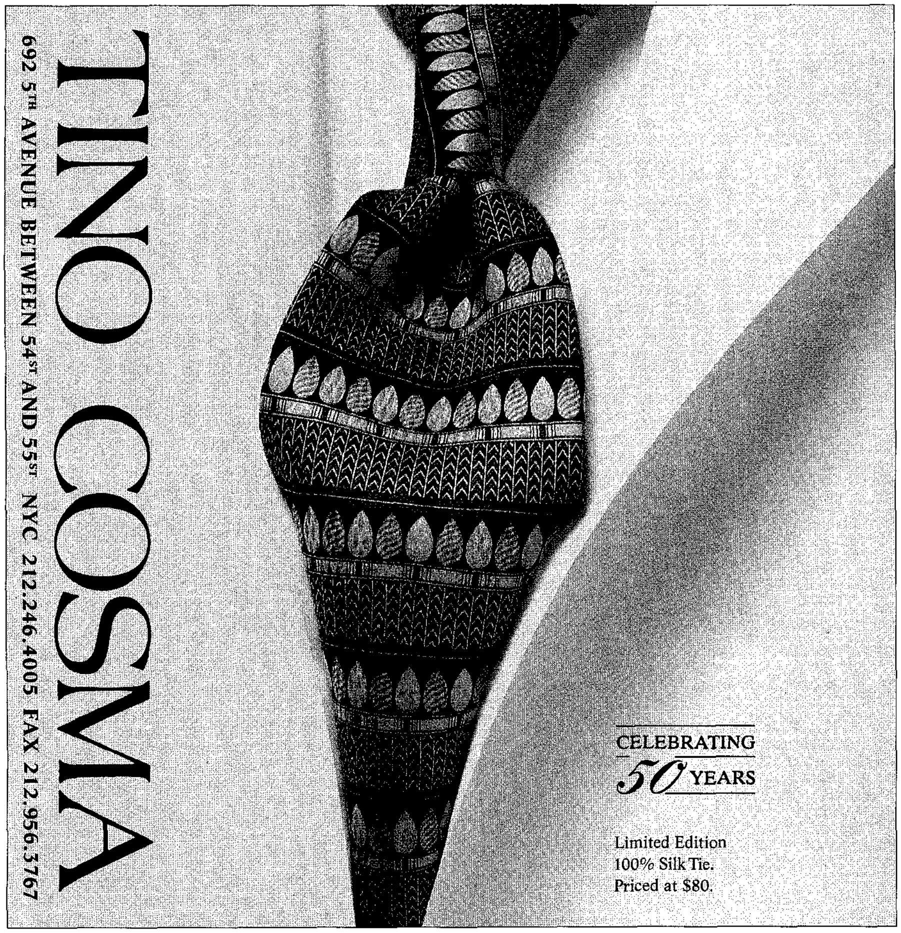
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LETTERS DEC. 2, 1996

Greener Pastures

TWENTY-ONE YEARS AGO, WHEN MY husband and I moved to New Jersey from Ohio, we chose Montclair as the town to live in for many of the reasons Craig Horowitz mentioned in "The Upper West Side of Suburbia" [November 18]. As rock-solid Midwesterners, we did not want to live in a homogeneous New York suburb. So we picked Montclair: for its culture, diversity, housing stock, proximity to the city. We lived there for 21 years. Our three daughters were all born and raised there. The town continued to fulfill its promise of heterogeneity and diversity. When I look at my girls today, I know that part of who they are and how they view the world is due to the decision we made to live in Montclair. If a town like Montclair cannot work today, we are all in trouble for the future.

Judith F. Lutzy
WEST ORANGE, N.J.

AS A RECENT GRADUATE OF MONTCLAIR High School, I'd like to register a couple of quibbles with Craig Horowitz's otherwise impressively on-target profile of my town. MHS's mediocre showing in *New Jersey Monthly*'s myopically "objective" ratings not only fails to reflect the benefits of the school's admittedly imperfect ethnic mix; it also obscures the first-rate academic instruction MHS offers ambitious students. At least 50 of my classmates (out of 360) went on to truly elite four-year colleges, and all the ones I've talked to felt very well prepared when they got there. What's more, I hear that admissions departments at more than a few top colleges are very favorably disposed toward kids coming out of Montclair's ethnic potpourri.

Jane Manners
CAMBRIDGE, MASS.

I WAS DELIGHTED TO READ YOUR COVER story on Montclair. I was, however, surprised to see that Teaneck, about

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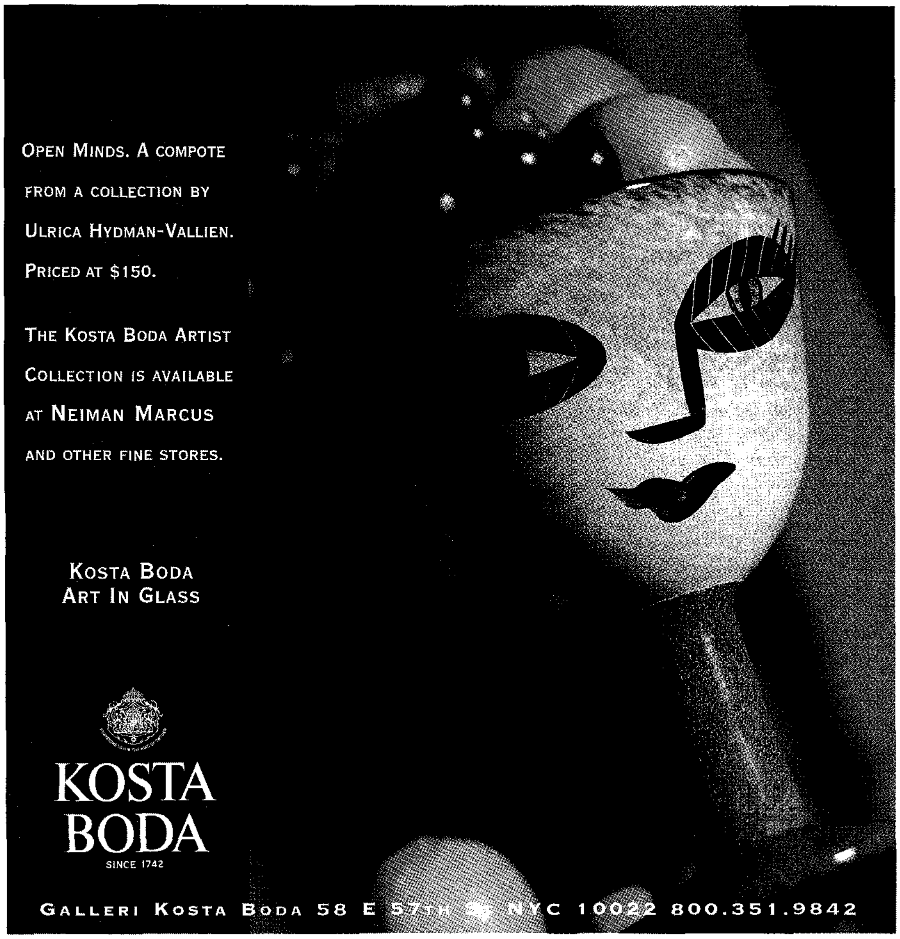

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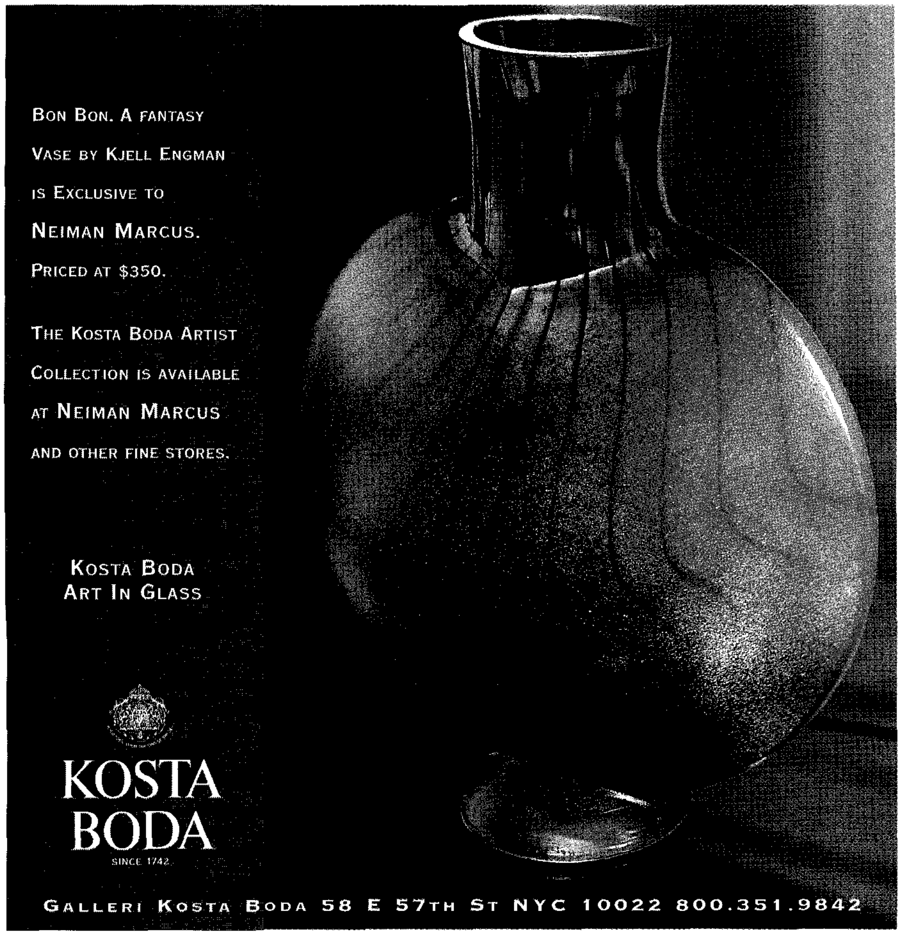

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twenty minutes away, was not mentioned. Teaneck is almost identical to Montclair in every way, albeit a trifle less costly.

More than 30 years ago, Teaneck made a commitment to integrate its school system and since that time has provided children from different backgrounds with an exceptional education. Whenever there is a racial incident, the town gets bad press, but like Montclair, Teaneck does better in integrating the lives of their young people than all of the surrounding towns that are either almost entirely white or almost entirely black. If, like Montclair, Teaneck is not perfect, we are still teaching our children the most valuable of lessons—all people are created equal and, therefore, do not have to be sent to different schools.

Dianne Ackerman
TEANECK, N.J.

I READ WITH PLEASURE YOUR EXPLICIT account of Montclair's bliss and misery. In 1992, trying desperately to escape New York City's public schools and the mounting cost of the private school my 7-year-old son, Kevin, attended in Park Slope, Brooklyn, I began searching for somewhere to go. My search ended in Montclair, with its expertly manicured lawns, beautiful houses, and apparent opportunity for integration into a "friendly" neighborhood. Another draw was the schools' curriculum. Our initial experience with the system, however, was alarming. I was immediately asked to join the PTA board of the middle school my son attended. Being the only parent of color on the board and at the school's PTA social event, I began to question—why are we so poorly represented? Other opportunities for socializing, attending meetings, and listening to parents on the soccer field enlightened me as to the not-so-heavenly Montclair.

Being single and an African-American mother with a young son in Montclair requires *diligent* monitoring of how the various systems relate to African-American males. Without my vigilance, Kevin would have been "tracked" into believing himself inferior.

Today he is the 1995 Essex County Scholastic Chess Tournament champion. He was also highlighted for winning first place in a science fair held at his school. Kevin is blossoming here in Montclair—but under the ever-watchful eyes of an aware and concerned mother.

Anita Smith-Grant
UPPER MONTCLAIR, N.J.

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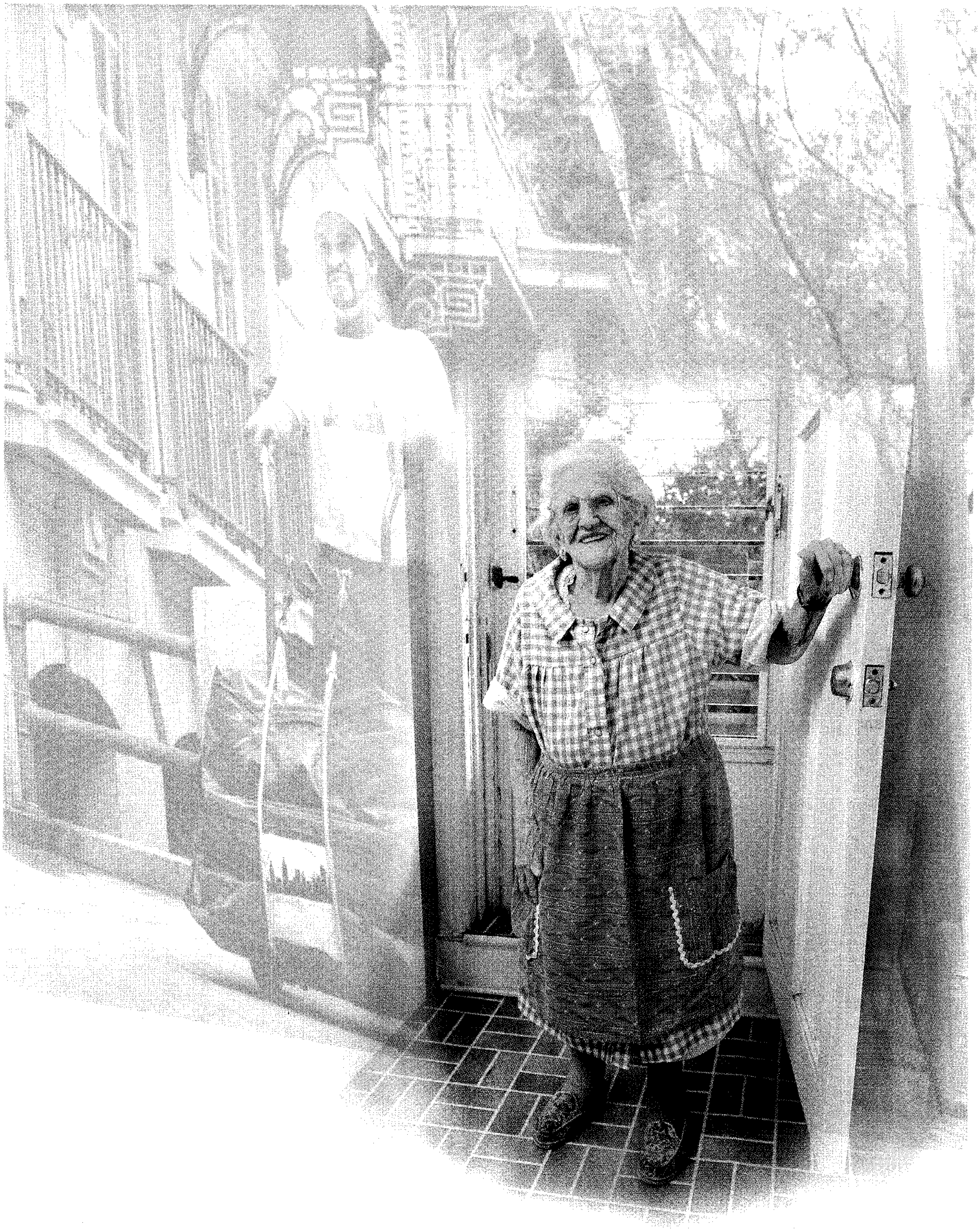

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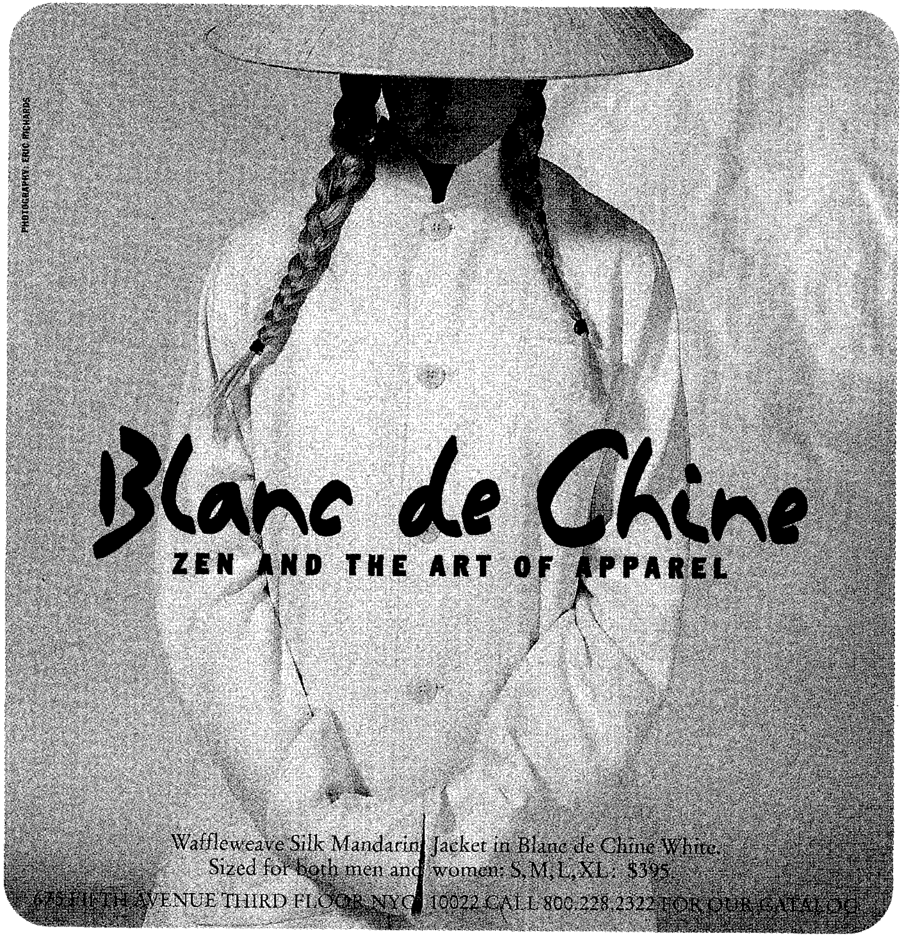

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Mouthing Off

AS PRODUCERS, CORRESPONDENTS, WRITers, editors, and production crew who have collaborated with Michael Moore over two seasons of *TV Nation,* we were stunned by your nasty story ["Mouth of the Left," by Alexandra Lange, November 4]. The experience portrayed in this article does not at all resemble our own, nor does it resemble the Michael Moore we are proud to know. In contrast to the false impression left by your story, working with Michael on *TV Nation* was a truly rewarding professional experience.

Pamela Yates and 21 other members of the TV Nation *staff*
MANHATTAN

I WAS THE SENIOR PRODUCER ON BOTH seasons of *TV Nation,* and although there were occasional problems, I would also say that the experience of making this program is one that I will always treasure. More important than the behind-the-scenes machinations of *TV Nation* are its innumerable onscreen accomplishments—from the skewering of Newt Gingrich's GOPAC to a tour of "liberated" Kuwait to black correspondent Rusty Cundieff's thwarted attempts to get a cab in New York City to "Crackers, the Corporate-Crime-Fighting Chicken"—this program consistently went where no television show dared to go, and it was hilarious while it went there.

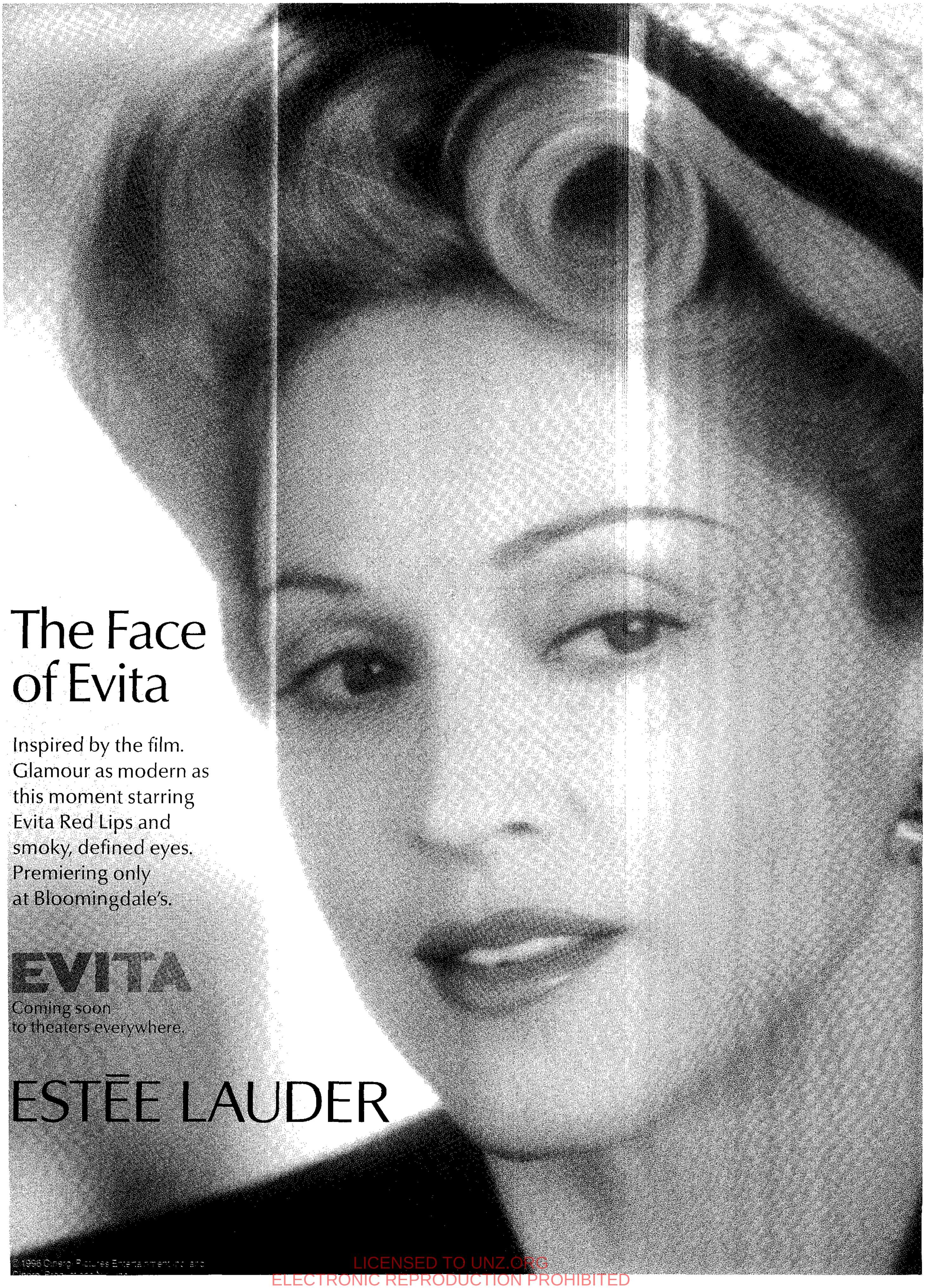
Rather than harp on the petty issues of Michael's management style, I think it is wiser to examine his accomplishments and consider his success. Who are the masses to whom he is appealing and why? As welfare is eliminated and corporations take over everything, there is more need than ever for a *TV Nation* to shed light on the America that is quickly becoming invisible.

David Wald
MANHATTAN

THERE ARE EASIER—AND MORE PROFitable—ways to become a media darling than standing up for laid-off workers, struggling families, and others who feel that civility has disappeared from civilization. Michael Moore's broad appeal is neither an accident nor a marketing scheme. And to criticize him for using such "capitalist" tools as film, TV, and print to spread his message is just plain silly.

Why the cynical article? Is New York City flat out of crooked politicians, creeps, and rich assholes?

Greg Gattuso
Publisher, Friends of TV Nation
QUEENS



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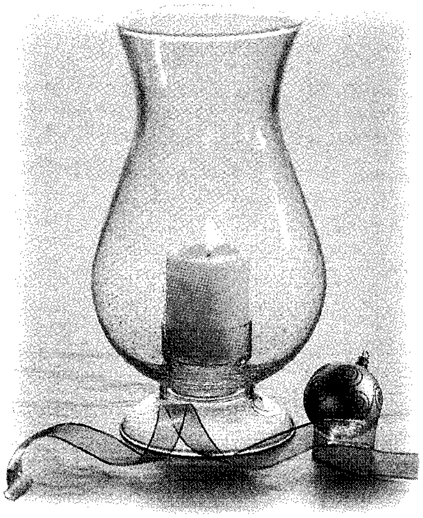

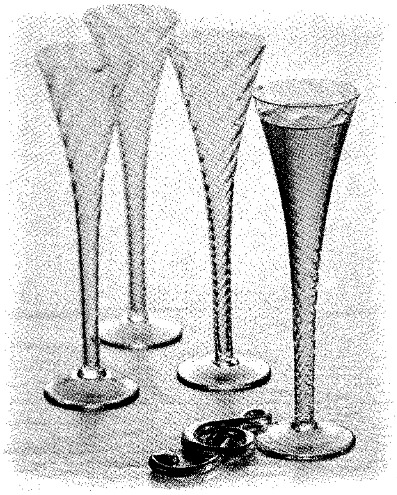

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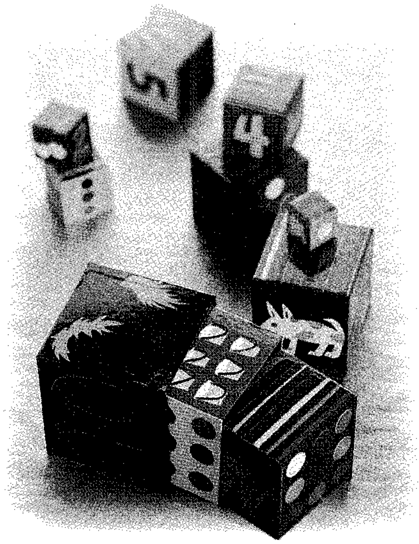

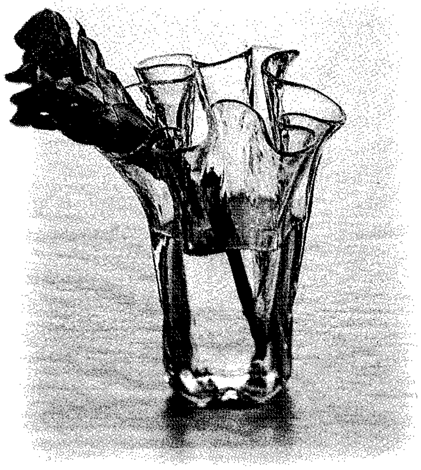

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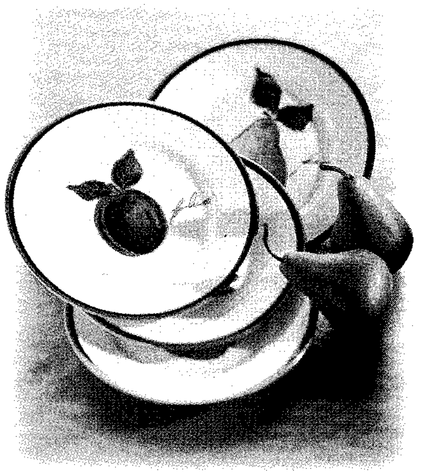
r $50, no one ever rate and Barrel.



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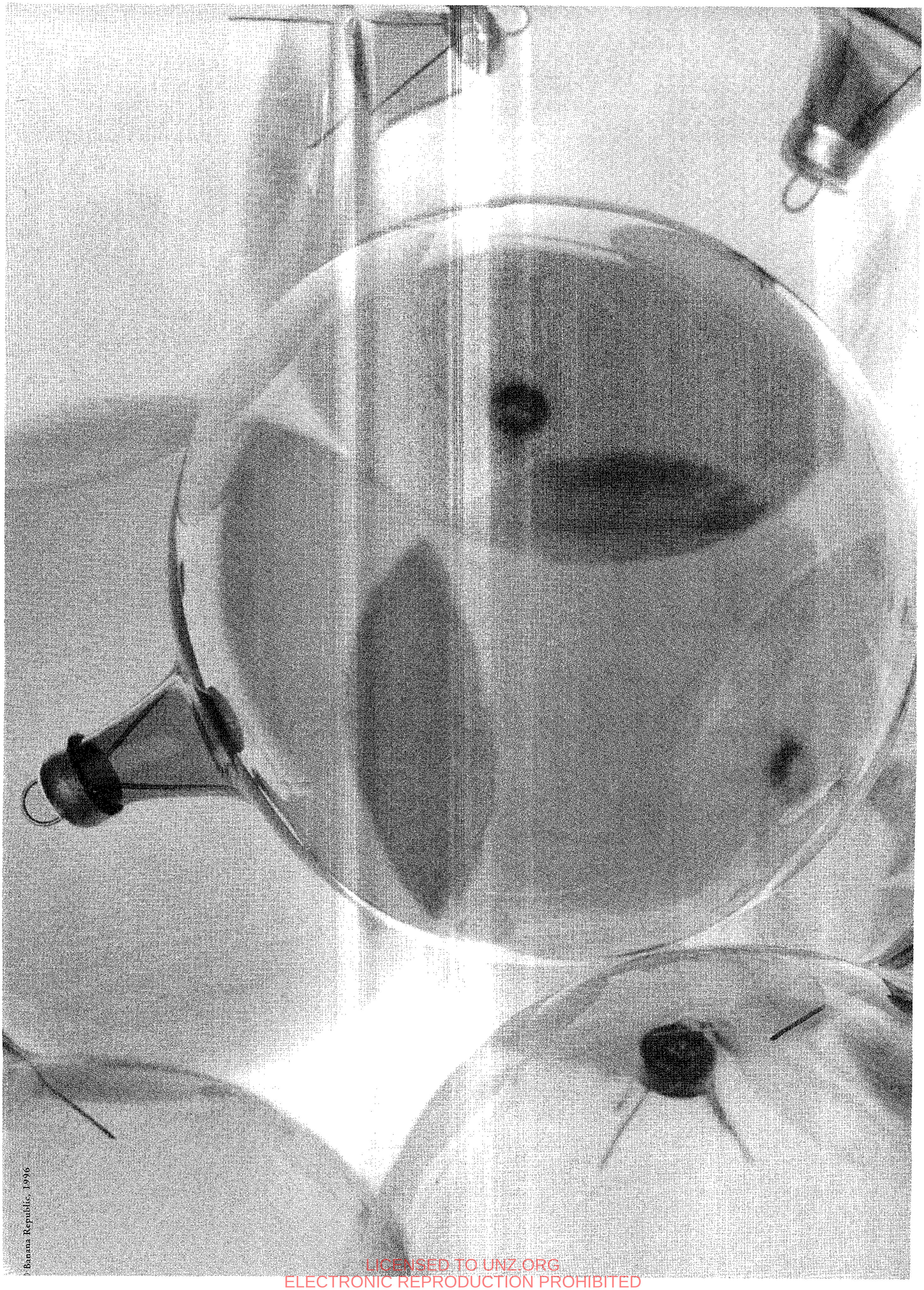

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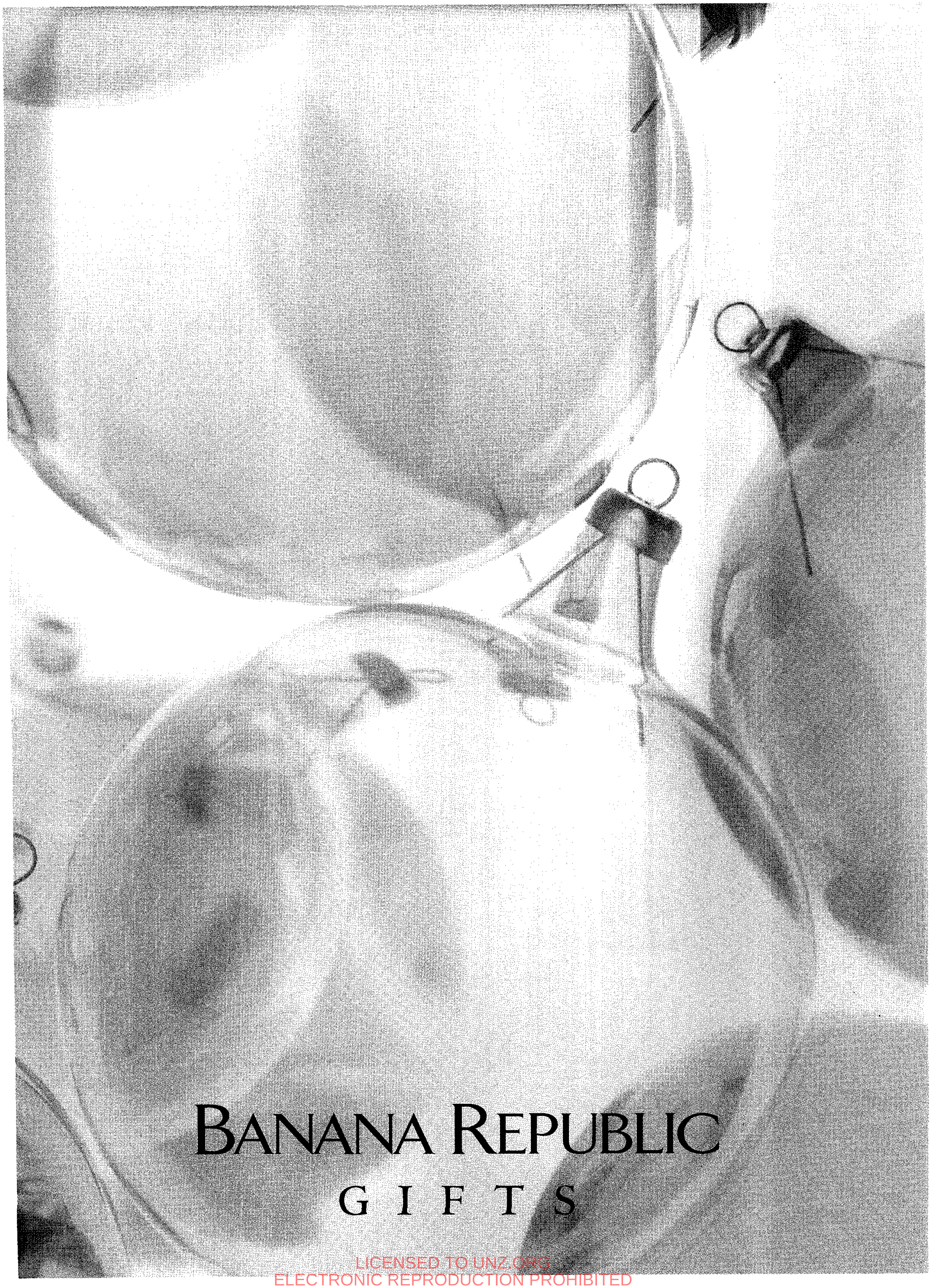
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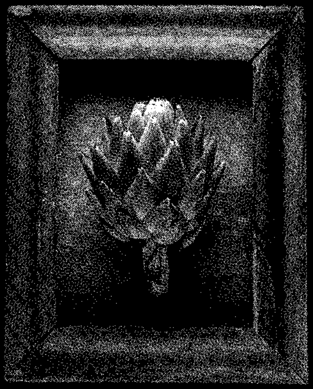

Her trademark has always been making art out of the everyday. First, she was taken with fruits and vegetables. Next, she was inspired by popcorn, footballs, and sharks. Then one day, Nicole Miller was struck by a Mercedes-Benz. The classic lines, the attention to detail, the heritage of the car. Which is why you may soon find a '54 Gullwing parked somewhere on your body.

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

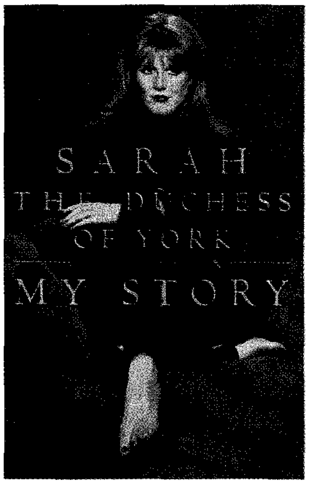
INTELLIGENCER

FAMILY TIES DON'T BIND NINFA

She made her career on the school board as a staunch "pro-family" conservative, but Deputy Mayor **Ninfa Segarra** may not walk the walk as well as she talks the talk. City Hall insiders report that Segarra and her longtime live-in lover, **Larry Allison,** are currently involved in a bitter separation. According to one source, Segarra—who has recently been hitting the town with former *Good Day New York* reporter **Felipe Luciano**—just moved out of the Bronx home the couple shared, taking her two children. A nasty custody battle seems to be in the offing, and both Segarra and her ex are said to be sharpening their hatchets. Meanwhile, though she has been living with Allison for close to a decade, Segarra, sources say, may still be technically married to her first husband, a former school principal named **Jose Segarra.** The couple never sought a formal divorce. Ninfa Segarra declined comment; Allison could not be reached.

SUITE DREAMS FOR FERGIE STAFF

There are some things a duchess just doesn't think to do—like comb her own hair, or check out of a hotel room when she leaves town. When **Sarah Ferguson** arrived in New York earlier this month to promote her book *My Story,* Simon & Schuster put her up in royal style at a plush $1,700-per-night suite at the Four Seasons. But Sarah wanted to leave ahead of schedule to spend the weekend *en famille,* so S&S obligingly whisked the notoriously free-spending redhead home via Concorde. The only problem was that she neglected to check out of her Four Seasons room, an oversight that cost the publishing house an additional $5,000. But the money wasn't wasted, a Simon & Schuster publicist insists. "The duchess went home for the weekend. The room was kept for her people."



Sarah Ferguson:
Put it on the tab

TINA TAKES OUT A CONTRACT ON TOOBIN

Having his book on the best-seller lists doesn't seem to have helped **Jeffrey Toobin** with his demanding editor, **Tina Brown.** Sources say Toobin's latest contract negotiations at *The New Yorker* went less smoothly than he expected, even though his recent O.J. exposé, *The Run of His Life,* has been both a popular and a critical success. At a dinner party to celebrate **Lawrence Schiller**'s O.J. tell-all this fall, Brown talked story ideas with Toobin's much-maligned rival. "Schiller and Toobin hate each other, and to my astonishment, Tina gave [Schiller] an assignment," says one wide-eyed dinner guest. (Brown confirms discussing story ideas with Schiller, but says that nothing's been assigned.) And during Toobin's recent contract renegotiations, he was widely perceived to have become exhibit A in the current drive to bring some fiscal austerity to the still unprofitable weekly. Brown took such a hard line with Toobin's agent, ICM's **Esther Newberg,** that water-cooler gossip at the magazine had Toobin himself calling deputy editor **Pamela Maffei McCarthy** to argue for a raise. But well-placed *New Yorker* insiders insist that's all hearsay. In fact, they say, McCarthy and Newberg worked out Toobin's new contract, involving a "good raise," quite amicably. "I'm very happy working at *The New Yorker,* and I have no comment on my personal financial dealings," says Toobin. "Esther Newberg is the world's greatest agent, and I hope she represents me until I am as old as **Strom Thurmond.**"

Tina Brown:
Laying down the law

MRS. MCCARTHY'S WASHINGTON WILES

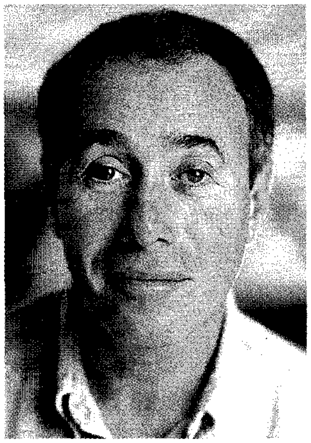
Housewife turned congresswoman **Carolyn McCarthy** hasn't been sworn in yet, but she already seems to be well-versed in the Washington power game. Lesson one: Don't piss off **Al D'Amato.** Unlike the beleaguered lieutenant governor, **Betsy McCaughey Ross,** who went public with the details of the senator's embarrassing behavior, McCarthy seems to be keeping mum about one of *her* encounters with D'Amato. During a well-publicized meeting last year, sources say, Senator Al offered her an $80,000-a-year job, apparently in the hope of derailing her candidacy. "It simply didn't happen," insists a spokeswoman for the newly elected congresswoman. "Carolyn was asked this question during the campaign . . . and it's a rumor. Once a rumor, always a rumor." D'Amato's spokesman is equally vociferous: "It's nonsense." But inside sources insist that McCarthy definitely left her meeting with D'Amato convinced that he'd offered her a position in an attempt to preserve freshman Republican **Dan Frisa**'s job.

FUNKY FISH; SHALOM TO ALL THAT

TAKING THE BAIT: No one blinked when this year's edition of Neiman Marcus's al-

Photograph by Andrea Renault/Globe Photos.

Princess Caroline: Hair-raising tales



David Geffen: Living at Lear's

BURT BACHARACH: GRANDSTANDING?

Size apparently matters to **Burt Bacharach.** At the Rainbow Room last Sunday to tape a New Year's Eve special with psychic friend **Dionne Warwick,** the pianist was provided with the Yamaha piano specified in his contract. But while taping promos for the show, which will air on American Movie Classics, Bacharach, 67, had fallen in love with a seven-foot Steinway grand piano down the hall in Rainbow & Stars. Problem is, a Bacharach-in-the-making, 33-year-old **Steven Lutvak,** was planning to use that piano the same night for two sold-out shows with **Dee Hoty** (of *Will Rogers Follies* fame). So Lutvak seemed a little unnerved when a frantic AMC producer burst into the room just hours before his concert to announce, "Mr. Bacharach wants your piano." Sources say the producers tried to urge the resistant Lutvak to trade down in return for an unspecified amount of cash and some vague talk about a meeting with a big agent. "You could almost see Lutvak starting to calculate how much he had left on his mortgage," the source continues, "when the first guy puts his arm around Lutvak and says, 'Now, *Richard . . .*' " That did it. Lutvak, whose first name persists in being Steven, performed that night on the same seven-foot grand piano he'd used during rehearsals, and AMC scurried to find other ivories grand enough for Burt. "We called the music-supply company and said, 'You've got an hour,' " sighs an AMC spokeswoman. "[They] got the piano up there in about 58 minutes."

ways-over-the-top Christmas catalogue offered for sale a $15,000 set of three "fish condos"—aquariums styled as a living room, a dining room, and a bedroom. In fact, the Associated Press hailed the overpriced aquarium as a "distinctly luxurious" find. But something smells a little fishy. It seems the aquariums were the brainchild of artist **Joey Skaggs,** who had spectacularly duped CNN, ABC News, and the Associated Press with such pranks as the Solomon computer—said to be capable of predicting jury verdicts—and Portofess, a fictitious company mass-marketing portable confessional booths. Neiman Marcus, which asked Skaggs to contribute to its catalogue this year, claims it was aware of the artist's early shenanigans but insists that the aquariums are for real.

GRAND HOTEL: Soon there may be as many hostelries below Houston Street as there are overpriced Italian restaurants. Real-estate insiders report that developer **Tony Goldman** is planning to open two 40-to-50-room boutique hotels in the next year and a half: one in the property he has just purchased at 21 Maiden Lane in the burgeoning financial district, and a second in the center of the already fully burgeoned SoHo.

HAIR UNAPPARENT: Score another royal coup for **Diane Sawyer.** Just days after her sit-down with Fergie aired, Sawyer quietly flew off to Monaco for an exclusive interview with **Princess Caroline** that will be on *PrimeTime Live* early next year. The newscaster famous for her blonde tresses brought along the perfect expert to help probe the psyche of the suddenly bald princess: her hairdresser, **Vincent Roppatte.**

HEIR INVISIBLE: **Ron Kuby** is used to alienating people. The bristly barrister is so good at it, in fact, that he didn't shell out a paltry $150 to honor his longtime mentor, the late firebrand defense attorney **William Kunstler.** Last Monday, the first William Moses Kunstler awards were handed out—to **Jean-Bertrand Aristide, Danny Glover,** and the **Attica 3,** among others—in a star-studded benefit. Kuby, who shared the last years of Kunstler's private practice, was notable for his absence. This came as no surprise to insiders. This past summer, he filed a grievance proceeding against Kunstler's widow, **Margaret Ratner,** in a bid to gain possession of old case files. Sources say Kuby's grievance was summarily rejected by the State Appellate Division. The proceedings are secret, but a rejection usually means that the case didn't survive a cursory review. Kuby did not return calls.

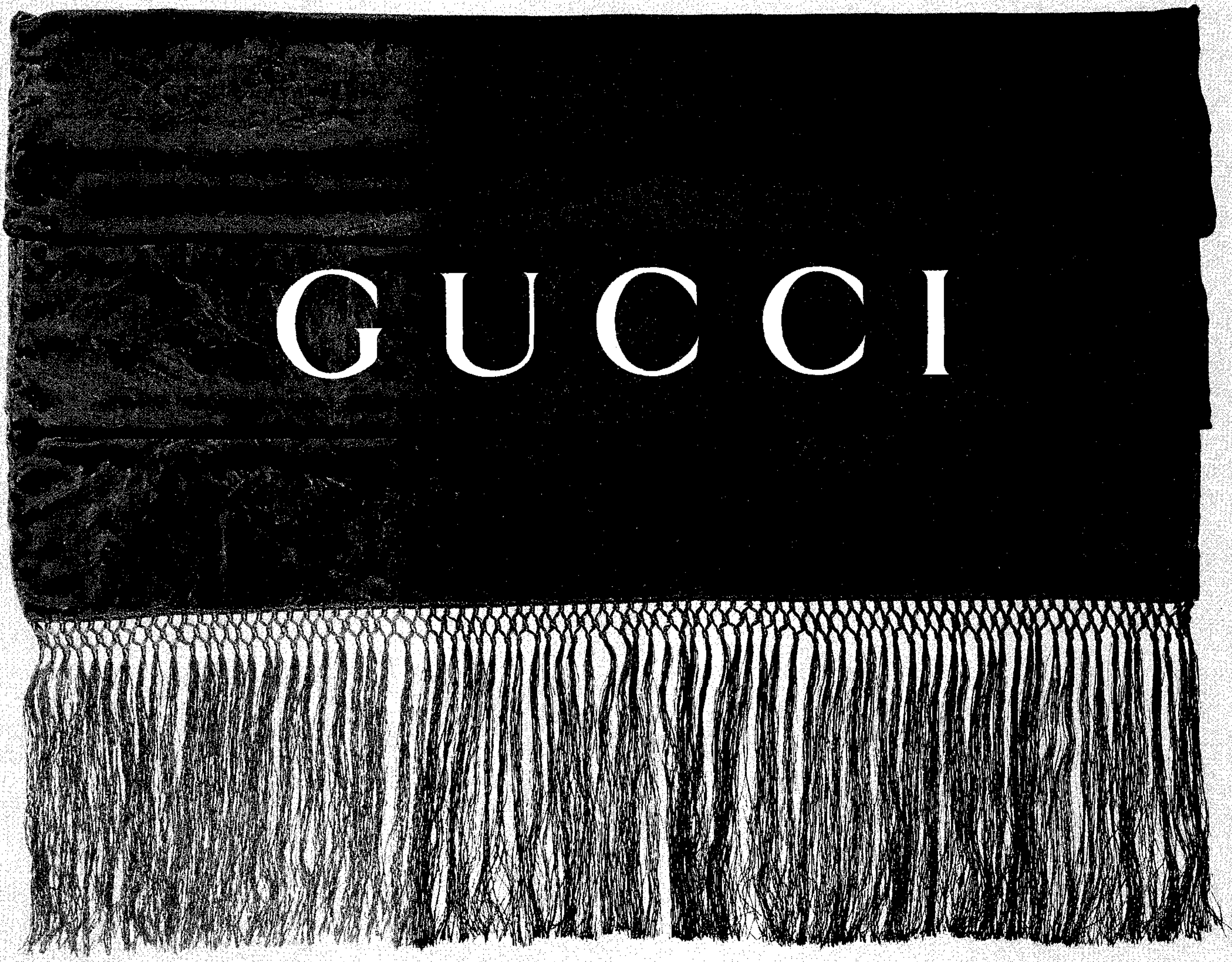
DAVID'S LUSH LIMBO: David Geffen knows fine real estate when he sees it, and now he's moved into the Fifth Avenue domain of the late Frances Lear. Geffen has sublet the apartment from Lear's family while his own place upstairs undergoes renovations. Lear's tony apartment had recently been renovated; in fact, the ailing editor was supervising the rehanging of her art collection two days before she died of cancer in September.

A WARM SHALOM: Lonely supermodel **Shalom Harlow** has been very vocal about her quest for a new boyfriend, and now it looks like the search may finally have paid off. Last week, the manic mannequin and MTV *Stylemonger* was spotted snuggling over a late morning meal at Paris Commune with **Vincent Gallo,** the unusually attractive Calvin Klein model who appears in the new film *The Funeral.* "She was wearing denim overalls, and he looked like he was wearing nighttime clothes," notes one neighboring diner. Sighs another observer: "It seemed like a *very* warm thing."

Additional reporting by Matt Pincus and Beth McGrath.

Shalom: Gallo's humor

Photographs, from top: Bonomo, Sygma; [illegible]



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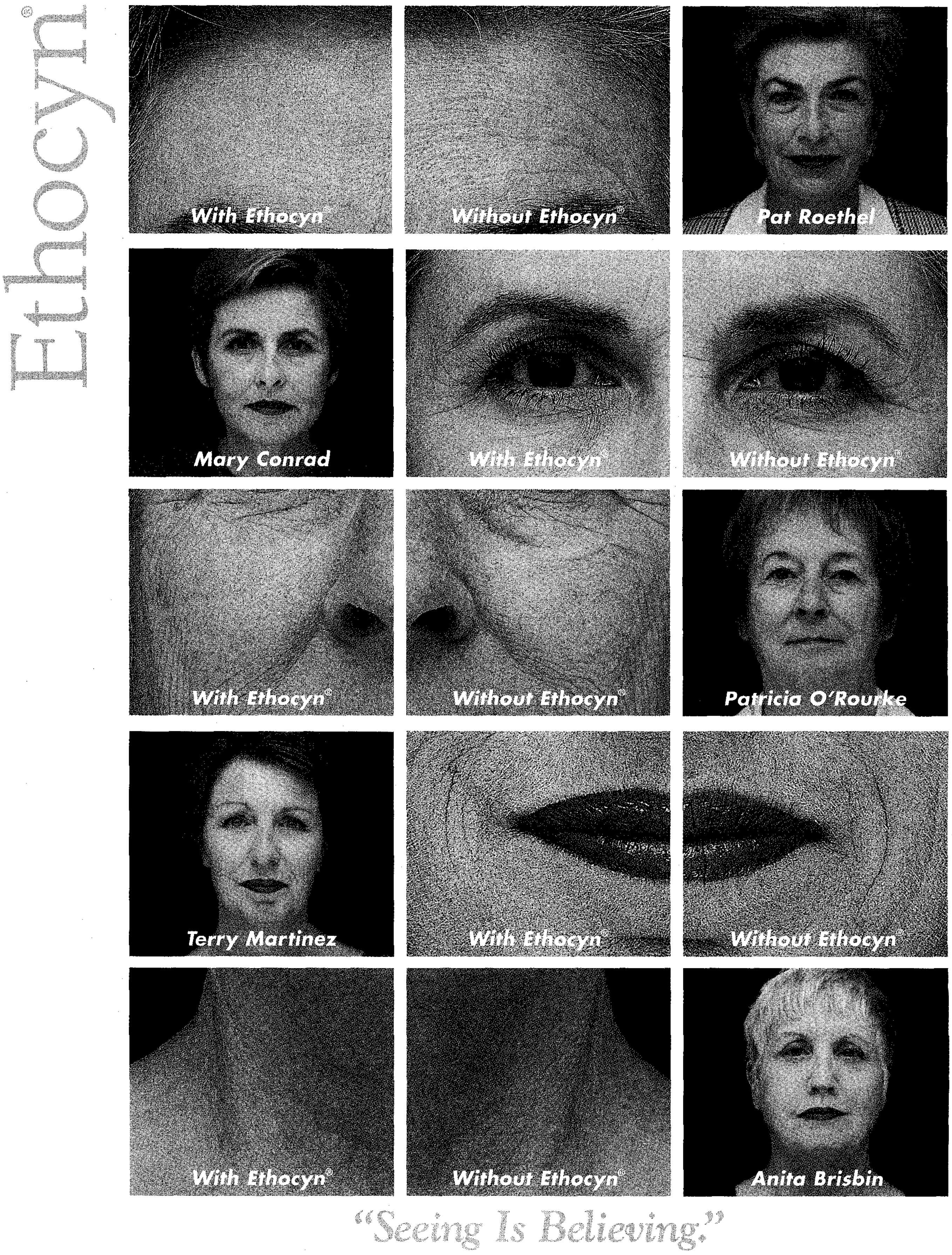
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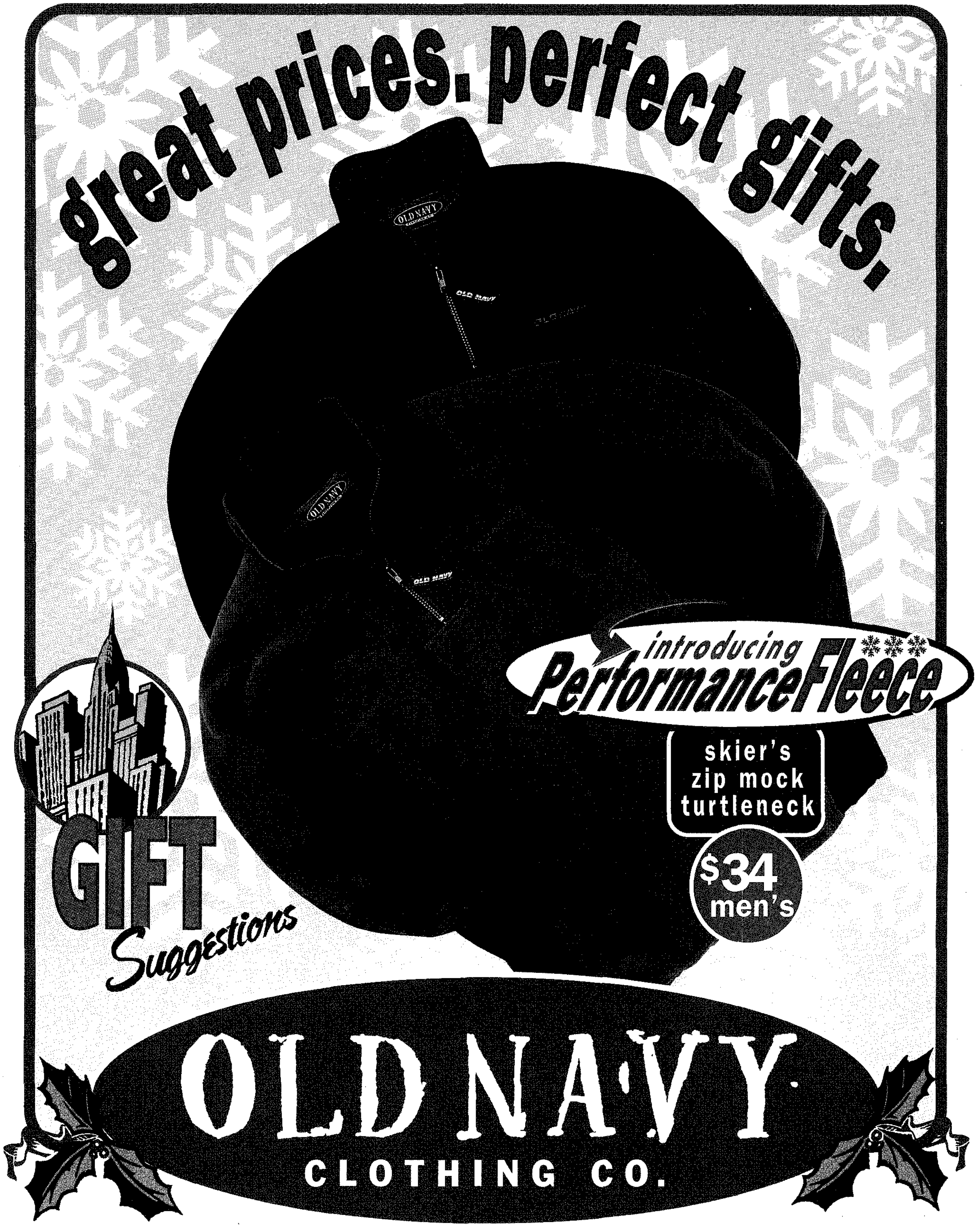
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GOTHAM

A foolish crowd walking on mirrors—*Wallace Stevens*

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Live Hard

Superstores would make life in New York just too easy.

NEW YORK IS A CITY OF DIFFICULT PLEASURES. The suspense of never knowing what an apple and yogurt will cost at the deli this morning. The sting of being informed that your favorite author is *crap* and so your local bookstore does not carry him. The gamesmanship of bargaining your local electronics entrepreneur down to something approaching the suggested retail price, and then, upon discovering the device has no actual electronic components inside, convincing the entrepreneur that he has ever seen you, or the device, before. The endless quest from small hardware store to small hardware store for a Phillips-head screwdriver. These are the daily adventures that make New York what it is, a tough, irksome place to live, and a lot of New Yorkers like it that way.

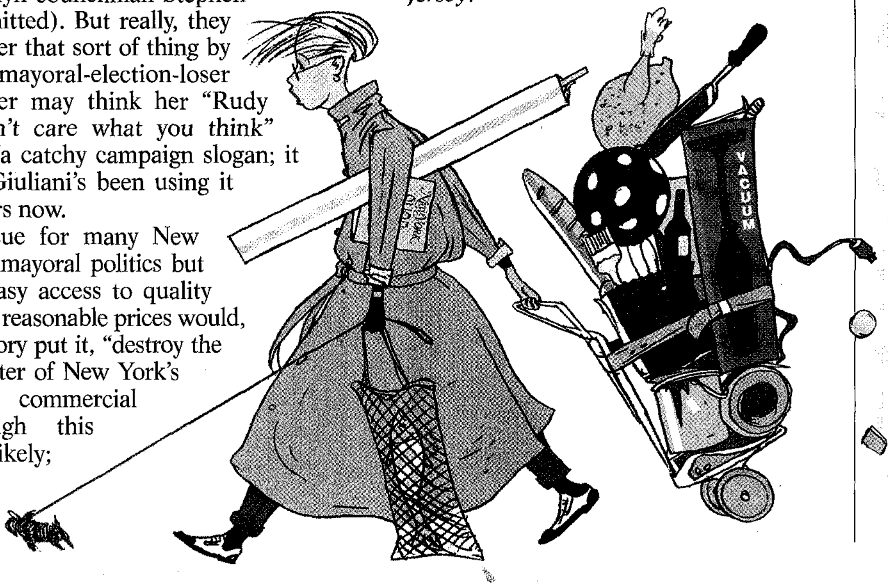
These live-hard New Yorkers were out in force last week, deriding a mayoral initiative to bring convenience, selection, and affordability to the city's retail mix. Some seemed less upset about the plan, which would allow up to 57 superstores to open in manufacturing-zoned areas in the five boroughs, than about the fact that Rudy Giuliani was trying to enact it by personal fiat ("It boils down to a question of power," Brooklyn councilman Stephen DiBrienza admitted). But really, they ought to be over that sort of thing by now. Future mayoral-election-loser Ruth Messinger may think her "Rudy Giuliani doesn't care what you think" commercial is a catchy campaign slogan; it is, but Rudy Giuliani's been using it for several years now.

The real issue for many New Yorkers is not mayoral politics but culture: that easy access to quality merchandise at reasonable prices would, as the *Times* story put it, "destroy the singular character of New York's many vibrant commercial strips." Though this hardly seems likely; it would take more than a Chowder Barn to bring down the vibrant Al Yeganeh, whose TV representation as *Seinfeld's* Soup Nazi roughly approximates the singular character of New York's marketplace. One might even argue that New York's commercial strips have already been destroyed by high rents, which have forced out established small businesses and replaced them with high-volume trend-of-the-moment storefronts; and that opening up retail space in the city might encourage landlords to renew leases rather than double them, creating a more stable, and diverse, commercial environment.

But such arguments mean nothing to the live-hard New Yorker, who doesn't listen to his head so much as his gut: The more it hurts, the more he knows he's alive.

His Head: "You'll be able to buy groceries someplace that has more than three brands of cereal and doesn't need to be patrolled by five cats; you'll get to buy trashy best-sellers at a discount without getting any attitude; you'll be able to leave a stereo store when *you* want, without making a purchase or being yelled at; you'll without fear of sneering return clothes just because you changed your mind; you'll never have to think about begging to get into the restroom, which will be clean and well-lit. . . ."

His Gut: "Why don't you just move to *New Jersey?*"



OFF THE RECORD "I think the mayor has made a very tight-fisted approach about what they want to do [with Health and Hospitals Corporation], and it looks like it's having its effects. But Maria Mitchell, who always has been very difficult to deal with—I don't want to use the word *henchman*, but she does a lot of their heavy lifting—I don't think she's leaving because of any act of conscience, because I don't think she came into the job with one," a highly placed city aide told *New York* after Mitchell, the HHC chairwoman, announced her resignation.

SCRATCH THAT IDEA The Transit Authority's plan to glue removable vinyl sheets over subway-car windows as a foil for "scratchiti" shows, according to Alan Ket, editor of *Stress Magazine*, "the versatility of young people to overcome T.A. policy. The kids are probably going to put a match to it—if the T.A. hasn't thought of that, I'll be the one to say it—or there'll just be a lot of peeling going on."

MASTER OF THE UNIVERSE Michael Lashendock, a Morgan Stanley bond trader, was recently arrested for calling the Westchester County Airport and threatening to shoot planes out of the sky with a *Sidewinder missile*. Sensitivity to loud noises? Or the mounting pressures of the market? "I'm not sure if stress as a fixed-income trader is any different from stress caused by other occupations," said a spokesman for the Security Traders Association. "This is an ongoing and personal matter and we decline to comment," said Jon Diat, director of Corporate Communications at Morgan Stanley.

City

OCCUPATIONAL HAZARDS

"DRUG BOXES" IS WHAT SPECIAL DELIVERY men in the Brooklyn General Mail Facility on Forbell Street call the suspicious-looking Express Mail packages that have been winding up in their delivery vans. As one postal-union official describes them, they are "very distinct in their size, weight, wrapping, and the manner in which they are addressed."

And many of them do, in fact, contain drugs. Express Mail has become the fastest and most popular method of transporting and distributing marijuana in New York City, Nassau and Westchester Counties, and the mid–Hudson Valley, according to Lee Heath, head of the New York division of the U.S. Postal Inspection Service. Most of these mailings originate in the Los Angeles metropolitan area and wend their way to addresses in Brooklyn.

For Anthony Charles—a 43-year-old Special Delivery carrier who has worked for the Post Office for ten years—the drug boxes still invoke nightmarish flashbacks of a bullet tearing into his right shoulder and a stiletto blade carving into his skull.

Charles's delivery routes included sections of Bedford-Stuyvesant, Brownsville, East New York, and New Lots, common destinations for drug shipments. In the summer of 1992, Charles was jumped and shot in East New York by two robbers who tried to snatch a package from him. "When you're driving into [these neighborhoods] . . . everybody's looking at you because it's common knowledge that we're the ones who are bringing the stuff in," Charles says. Then, in October 1994, as Charles was making a delivery to an apartment in Flatbush, a female drug poacher waiting outside convinced Charles that she was the wife of the recipient, a man named Carlton Smith, by reciting the exact name and address of the sender and showing I.D. that said *Smith*.

Charles gave her the package, returned to his van, and continued on his route. Carlton Smith followed him and began viciously beating and kicking him. "You did not deliver my fucking package!" Smith screamed, and then ran off. Smith returned with a knife, ambushed him, and plunged the blade into his head. In June 1995, Smith was sentenced to 41 months in prison on assault charges.

In 1994, after repeated requests from the director of Special Delivery, the Inspection Service launched an investigation into the problem. But when Charles returned to work from disability leave, he says, he was asked on more than one occasion to deliver packages that looked to him like "drug boxes." He refused. Special Delivery carriers began to notice that some of the drug boxes were very light, as if someone had emptied them of their contents along the route. "I had to bring it to the attention of my supervisor," says a source at the Brooklyn General Mail Facility. "I told him flat-out, 'Sir, I am not delivering this box. Send it up to the inspectors. It says on the weight 7.6 pounds. And this is an empty box. If you think I'm going to bring it to someone and have this guy kick my ass, you're out of your mind.' "

Some carriers began to worry that they were being used in sting operations, a charge the Post Office denies. When the inspectors detect a drug box, says Pat Bossert, a spokeswoman for the U.S. Postal Inspection Service, "we use undercover inspectors" to make the delivery: "We don't knowingly ever have the employee deliver an empty parcel." Bossert went on to blame the "empty-box problem" on airport employees who rifle the Express Mail packages in L.A. "If a parcel is received here empty, the normal procedure is 'return to sender'—the L.A. address," says Bossert, "which is, nine times out of ten, a fictitious address."

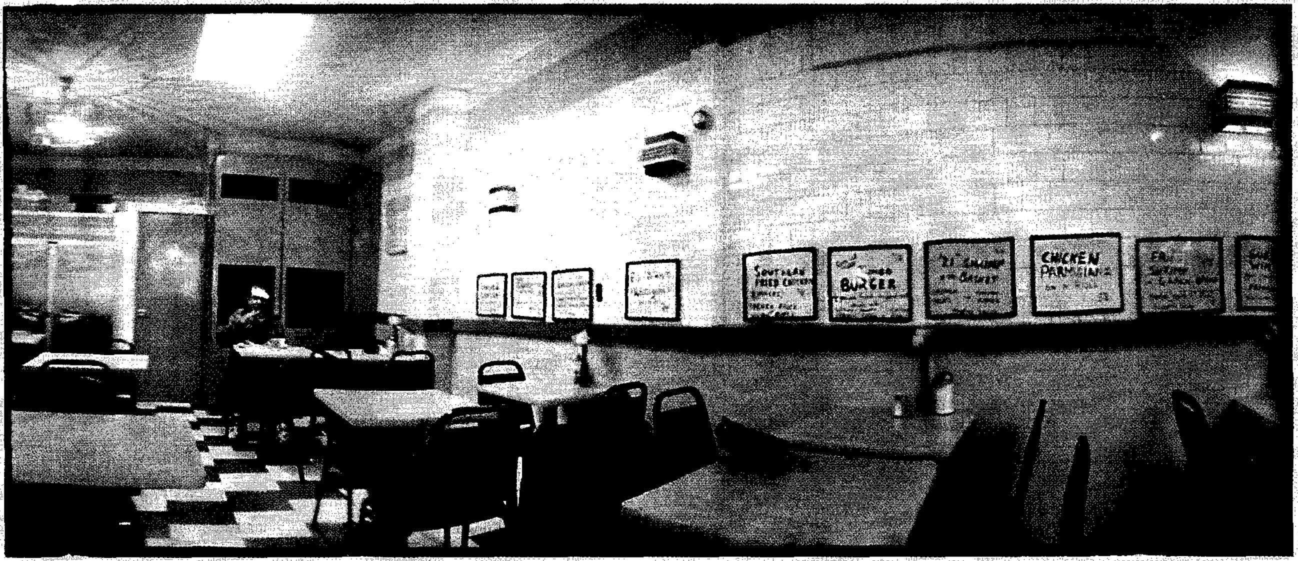
In the September edition of *The Communicator*—a newsletter of the U.S. Postal Inspection Service—inspector Lee Heath bragged that the September 10 arrest of nine members of a $4 million money-laundering and marijuana-distribution network in L.A. "will prove to be a stake in the heart of this coast-to-coast Express Mail marijuana-distribution problem." He went on to promise that "the result will be enhanced safety of New York postal delivery personnel."

But just last month, a female Special Delivery carrier was relieved of a drug box at gunpoint in East New York. The carrier has yet to go public with her story, and when she was contacted, she said she was afraid that she herself would become suspect and would be followed by the U.S. Postal Inspection Service. "I already went through one ordeal," she protested.

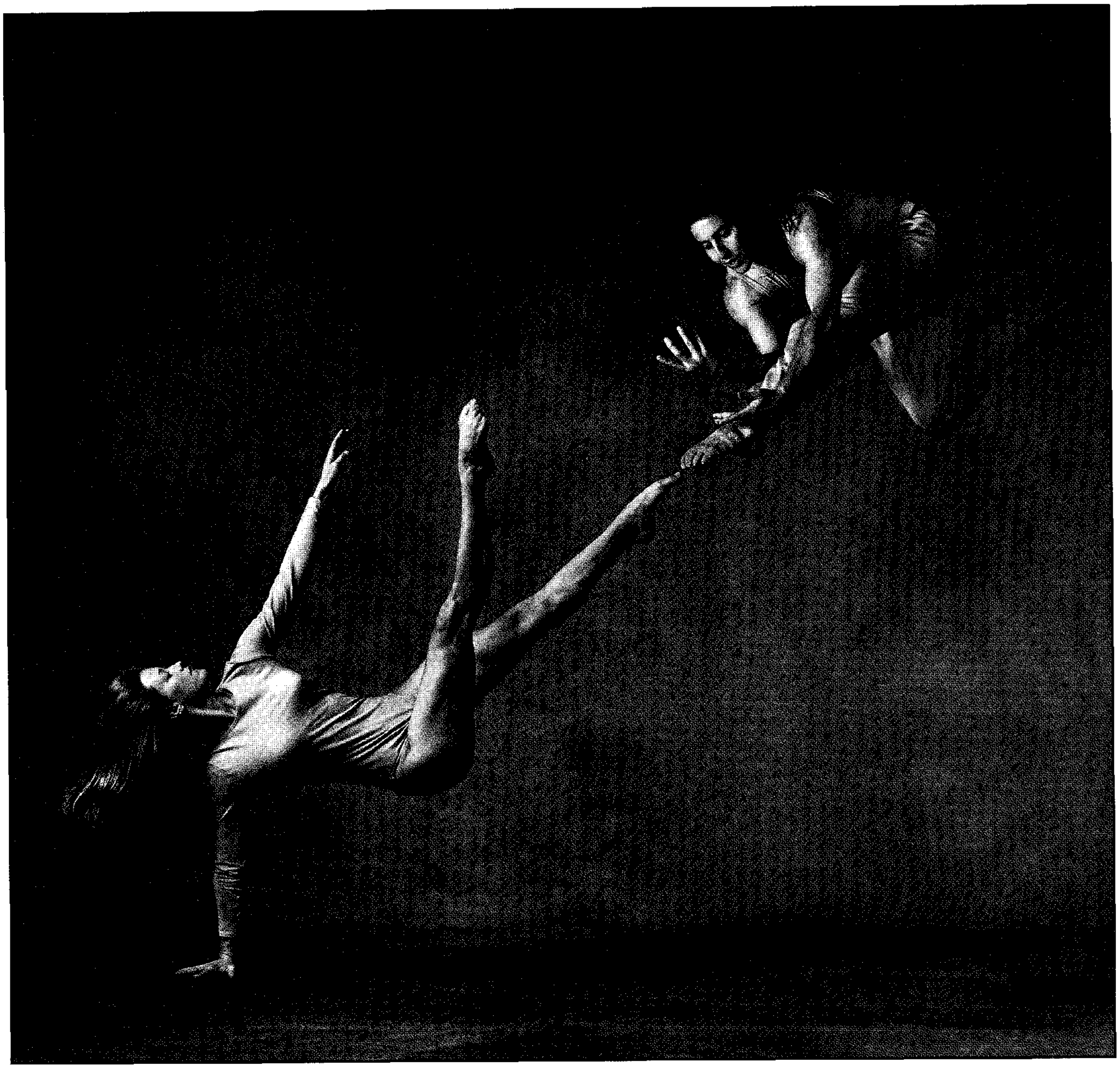
"I'm not familiar with the case," the Inspection Service's Pat Bossert says. "But locally, in 1996, we intercepted over 500 Express Mail pieces containing approximately 4,500 pounds of illegal narcotics." Bossert would not say how many carriers had been victims of drug-related attacks, but she added, "Postal inspectors give safety talks on how to prevent an assault. We tell carriers, 'Your safety is the primary concern.' This is a constant thing . . . this is something we are continually addressing."

PETER NOEL

SHOT



Fort Hamilton Parkway, Borough Park, Brooklyn, 9 P.M., Tuesday, November 19, *photographed by Michael Ackerman.*



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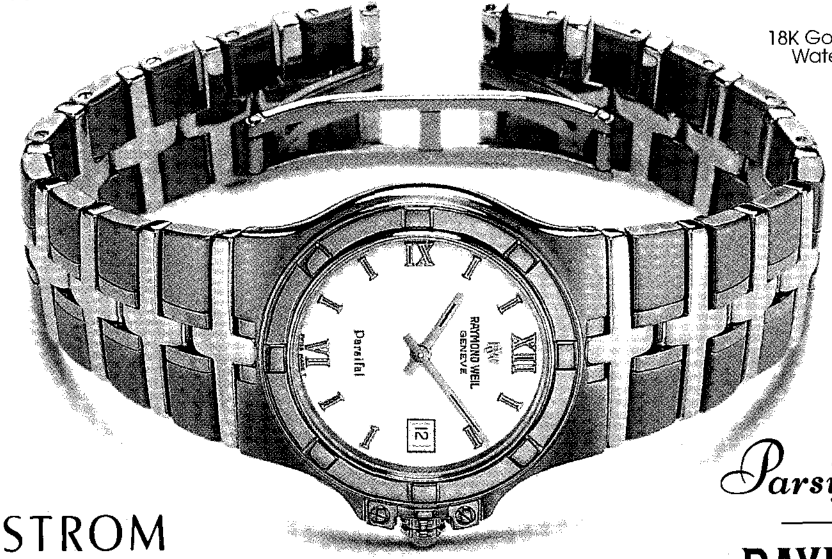
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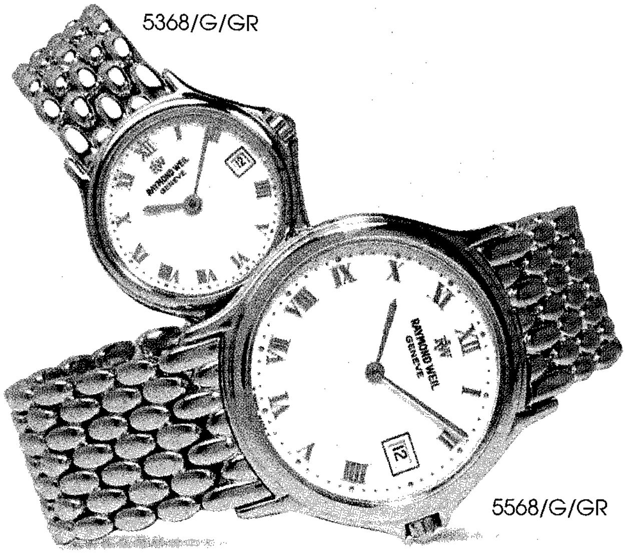

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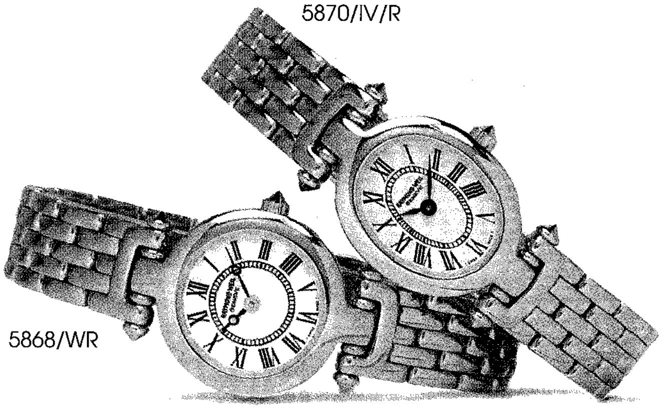

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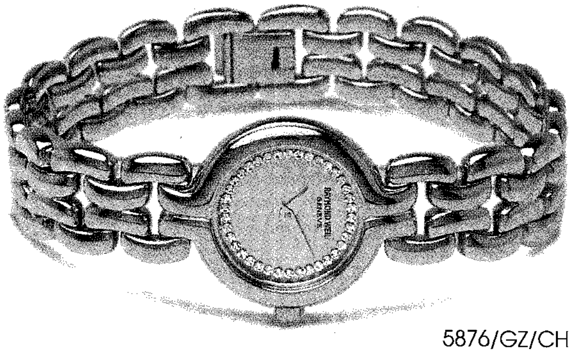

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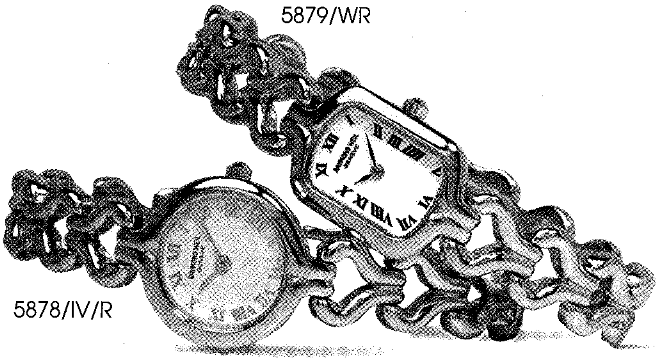

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Sports

GOAT STORIES

"TO BECOME A LEGEND," SAYS EARL "THE Goat" Manigault, New York's greatest street-basketball player, "You have to create something that no one else has done." But, he adds, "You also have to have fallen on hard times and come back from them."

If this seems like a complex view of success, Manigault can hardly be faulted. During the three decades since he starred on the playgrounds uptown, Manigault's acrobatic exploits have been transformed into virtual Paul Bunyan tales by Harlem's rich oral history. Kids too young to know NBA all-stars of the seventies still mythologize this amateur from East 106th Street. Teenagers promise to re-create the Goat's patented "double-dunk"—one leap, one ball, two dunks (two, in fact, have). Their grandparents insist the Goat could pull a dime off the top of a backboard (not quite).

But it's the vulnerable, human-scale Manigault that provides the focus for the new HBO biography *Rebound: The Legend of Earl "The Goat" Manigault,* which premiered at Harlem's Schomburg Center last week. Directed by *ER*'s Eriq La Salle, *Rebound* shows the Goat stealing to support a habit, then ducking out on a family he was too young to deal with. It shows the Goat mainlining away a talent that, for a few magical years, allowed him to think he could hover forever.

"Chills ran through me," Manigault says about watching his fall from grace on film. Now 52, he admits to being somewhat pained by the sudden national scrutiny. "Why did I put myself out there like that?" He shrugs. "It's there for the younger generation to witness, so they won't have to go through it."

As Manigault talks, kids stream into the gym at East Harlem's La Guardia Memorial House, where every day except Sundays, Manigault is employed by the Supportive Children's Advocacy Network to counsel and coach neighborhood kids. Here, he gently chides his "rookies" as they miss shots. The kids watch him as if he were a god but still insist they could beat him off the dribble. They confide problems to him that they'll confide to no one else.

"He's the Pied Piper," says Lew Zuchman, director of SCAN. "Hundreds of kids come out to see him wherever he is, on the East Side, the West Side."

"The Goat's always going to be No. 1," says Anthony Live, 17, who has just shown up to show off some moves for the Goat. "As they say, he's the Michael Jordan nobody ever heard about."

"Some of the toughest guys around, the Goat comes down the street and they *bow,"* says Larry Wingate, a former hoops hero Manigault works with.

It's taken Manigault more than one rebound to get his life in order. He was expelled from high school because of problems with grades and coaches. He flourished at a South Carolina prep school but dropped out of a college in Charlotte when he proved unwilling to adapt his acrobatic street game to the traditionalist NCAA. Before long, he was back in Harlem and on heroin.

Earl "The Goat" Manigault at last week's *Rebound* premiere.

At the premiere, Manigault ducked in late and quietly endured a standing ovation. Young men from the neighborhood crowded in toward him, murmuring "peace."

At a party afterward at Sylvia's, Manigault ate, posed uncomfortably for photos, and slipped out unnoticed, leaving behind Stephen F. Cohen, the Princeton historian and leading Russia expert who had just rushed up to Sylvia's from a dinner with populist Russian general Alexander Lebed at the Council on Foreign Relations. Cohen met Manigault in the sixties on the playgrounds of the Upper West Side and has been a good friend of his ever since. Despite the celebration tonight, Cohen said he has no illusions that *Rebound* will be the final rebound Manigault needs to make.

"Earl's like Russia," Cohen shrugs. "It's like, I know there's going to be bad news from Russia sometime within the next three months. And I know there's going to be bad news from Earl. But what can you do about it?"

Later, outside Sylvia's guarded doors, a haggard man in a wheelchair rolls up looking for spare change.

"They're showing a movie of the Goat in there?" he says, sounding snubbed. "Man, I used to watch the Goat play all over—Ruckers, Mount Morris Park. *Everybody* in Harlem knows the Goat. Man, they shoulda told me. I woulda *come on down* to see a movie of the Goat."

ALEX WILLIAMS

ARTS

The Dark Side of Tony Randall

Last month, no one was surprised when the Theater at Madison Square Garden announced that it would, for the third year in a row, stage a production of Charles Dickens's *A Christmas Carol.* But when the theater announced that the actor who would play the famously cold-hearted Scrooge (portrayed last year by Terrence Mann, the Beast from *Beauty and the Beast*) would be none other than the famously cheerful Tony Randall, a question was raised.

Does Tony Randall have a dark side?

"Have you ever had a day when you hated the whole human race? That's the way Scrooge is all the time," Randall responded. *"That's the way actors work. We find the idea, and then we find the specific day of our life when we felt that way. The fact is, we all have everything in us. Haven't we? In the paper today, there's something about a father who murdered his whole family. Could you do that? Well, yes, you could! I am a jovial, upbeat person, but I am also a mean bastard. For example, the days when I read my notices, when I've done the best work of my life and the notices are negative and they're in your magazine. That's when I could kill!"*

NORMAN VANAMEE

Tony Randall, the new Scrooge in *A Christmas Carol.*

Charity

DEAR FAMOUS PERSON

BEING A WEALTHY PARK AVENUE PHILANTHROPIST isn't always as easy as it might seem. How do you convince your high-powered friends—when there are so many charities to choose from and more black-tie events than they can possibly attend—to donate money to your favorite cause?

Photographs: top, John Barrett/Globe Photos; bottom, Andrew Goldberg.

Retrositting

At Sotheby's for "Retro in Retrospect: How the 70s Have Influenced the 90s," a panel discussion hosted by the Young Collectors Council.

By Ariel Kaminer
Photographed by Patrick McMullan

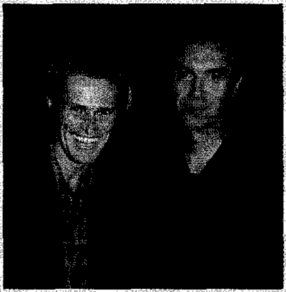
Top, Holly Solomon, Fran Lebowitz, and Polly Mellen at Sotheby's for the Young Collectors Council colloquium. Above, Lauren Hutton and Sharon Stone at the Black & White Spotted Ball after Disney's *101 Dalmatians* premiere.

'ROSS BLECKNER HAD SAID, 'YOU SHOULDN'T do this panel. You don't want to be too closely identified with one decade,' " admitted Bob Colacello, the moderator of a discussion on the lingering significance of the seventies. "I said, 'Well, it's too late.' " Slouched Buckley-like against a low-backed chair, he let the audience in on a little secret. "While they were happening, we didn't think the seventies were all that special."

Chalk it up to youthful folly: Twenty years later, everyone at Sotheby's, including the many who spent that era in rec rooms rather than VIP rooms, agreed that the seventies were very special indeed, and that it all had, well, *something* to do with the shift from the good old days to the scary new ones. Trying to describe that complex transition, panelists offered myriad comparisons—some rougher than others. For example, Studio 54, Colacello mused, "was a sixties kind of idea, but that really happened in the seventies. Perhaps the nineties were going back to that a little bit." ALL CONVERSIONS APPROXIMATE, the sign behind them (usually used to tally foreign-currency bids) warned appropriately.

"I don't think the nineties are at all like the seventies," protested Holly Solomon, the gallery owner. "At all. I mean, one thing is just this . . . communication!" Brigid Berlin, the old Factory hand seated in the front row, argued that the rise of HMOs was the real difference. Fran Lebowitz saw it from a more personal vantage: "Of course the seventies were more fun. I was in my twenties then." Over the course of the discussion, a few themes emerged: Fringe culture used to be cooler. People used to be more adventurous. (Even nostalgia was better back then, as Colacello wistfully recalled.) And decadism makes for bad history. So why, after all, had the panelists agreed to appear at such an event?

"They sent a car," Fran Lebowitz explained.



Clockwise, from far left: Bebe Neuwirth and Ann Reinking at Mirage celebrating the opening-night performance of *Chicago,* currently at the Richard Rodgers Theatre; Willem Dafoe and David Byrne at Granville, for a dinner and screening of *The English Patient,* to benefit the Wooster Group; Professor Anita Hill at the Citymeals-on-Wheels Annual Power Lunch for Women, at the Rainbow Room; and Diandra Douglas and Boaz Mazor at the Waldorf-Astoria gala for the Friends of Queen Catherine, who seek to erect a statue of Queen Catherine of Braganza in Queens.

For the past seventeen years, Carol Farkas, the wife of former Alexander's chairman Robin Farkas, has helped raise money for the Home Care Program at Memorial Sloan-Kettering Cancer Center, a service that provides 24-hour-a-day care for patients with catastrophic illnesses. It helps them manage their medications, deal with pain, and, in terminal cases, choose whether they want to die at home or in the hospital. "It's a one-of-a-kind service," says Farkas. "We don't charge anything and we don't receive any money from the hospital, so we have to rely on donations."

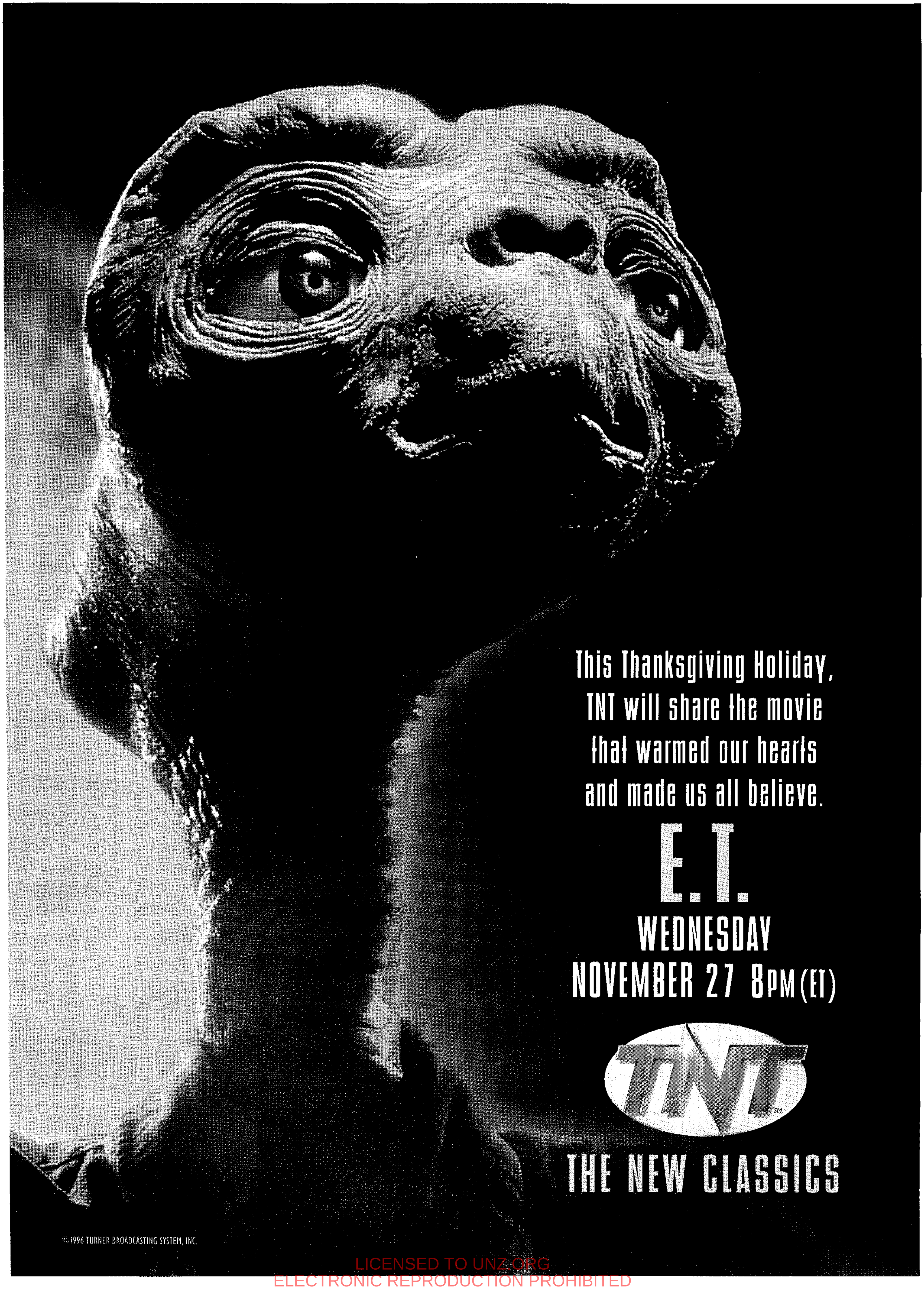
Last June, Farkas had a brainstorm. She'd been going through her mail when she found a chain letter. "Please copy this and send it to ten friends . . . ," it instructed her. "I didn't send any money," says Farkas, "but it started me thinking."

Farkas altered the letter so it asked recipients to send $10 to the Home Care Program. She and her husband signed it and mailed it to twenty friends. "We made sure to choose people who could afford to make ten copies and to send $10," explains Farkas. (She also added a sentence that instructed the recipients to send along a list of everyone the letter had been sent to.)

Nothing happened in the first few weeks, but by the end of the month, donations started to trickle in. By the middle of August, the money was pouring in, and it was clear that Farkas had read her circle of friends well. Diane von Furstenburg got it and sent it along to Mort Zuckerman, David Geffen, and Calvin Klein. Calvin Klein sent it to Ian Schrager, Bianca Jagger, and Ross Bleckner. Ross Bleckner forwarded it on to Larry Gagosian, Eric Fischl, and April Gornick. "At one point I got a little worried," says Farkas. "Somebody told me that chain letters are illegal, and that I might get in trouble. But I couldn't do anything to stop it."

Chain letters are, in fact, illegal, but only if you promise the sender financial reward or if you threaten recipients with bad luck, which the Farkases did not. Even so, says Cheryl Bell of the Better Business Bureau, "This is a bad way to raise money. The letter looks like it's a scam, and therefore it could damage the charity's reputation."

"We made sure to explain what the Home Care Program is in the letter," counters Farkas. "We only asked for $10, and we only sent it to our friends." The tactic seems to have worked. In the past five months, Sloan-Kettering has received more than $70,000 in donations as a result of the letter. Last week alone, it received $3,000. "We didn't know anything about the letter," says a Memorial spokeswoman. "It's not the type of solicitation we'd send out, but we're grateful for the contributions." NORMAN VANAMEE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CITYSCAPE KARRIE JACOBS

Fun City

If a few wild-eyed developers get their way, plain old Columbus Circle will become a prototype of what Rem Koolhaas might call "the New Delirium."

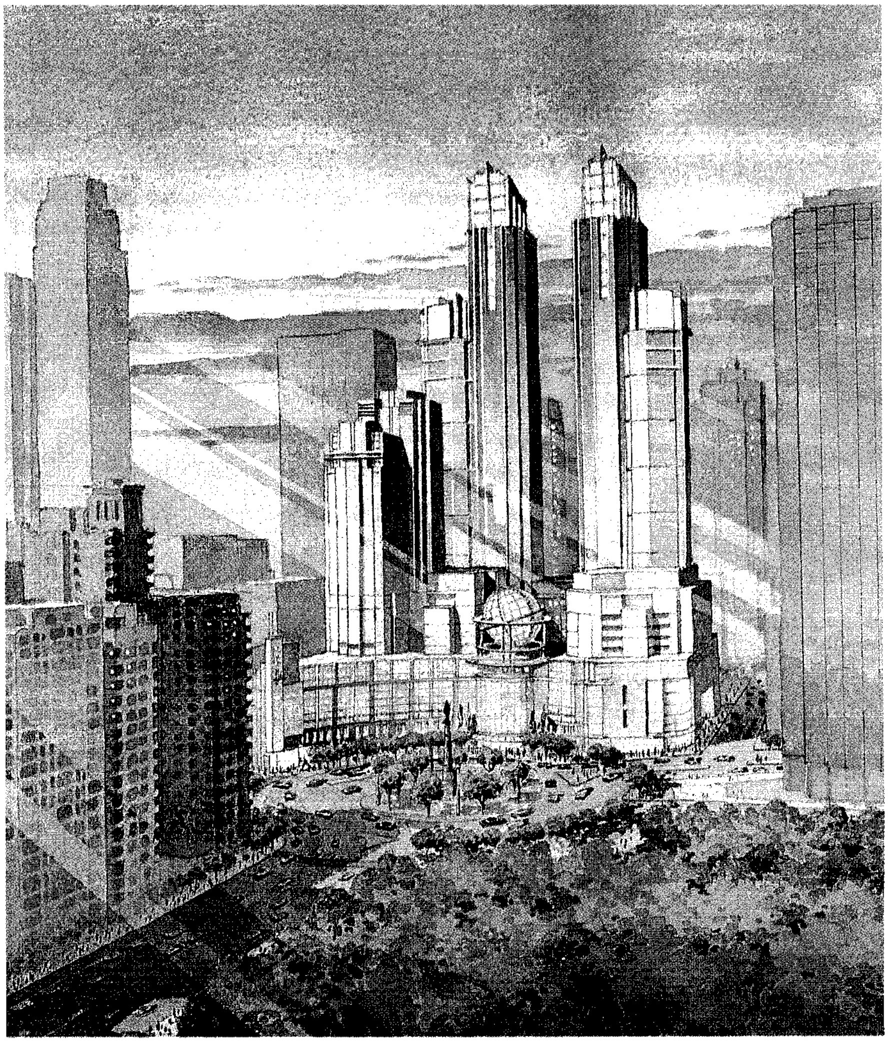
In *Delirious New York,* THE FREE-wheeling 1978 urban history that made him famous, architect Rem Koolhaas depicted New York City as a stage on which man's most elaborate fantasies are played out. The book, or "retroactive manifesto," as he called it, begins with an inventory of turn-of-the-century Coney Island attractions, and argues that the surreal landscapes of mini-amusement parks like Dreamland, Steeplechase, and Luna Park were laboratories for "the strategies and mechanisms that later shape[d] Manhattan."

Around the turn of the century, gaiety was hardly restricted to Coney Island. Columbus Circle, at the time a smaller version of Times Square, was positively giddy, lit up by bright advertising signs, crowded with beer halls and theaters. At William Randolph Hearst's elaborately decorated Majestic Theatre, which hugged the contours of the circle, extravagant musicals like *The Wizard of Oz* and *Babes in Toyland* debuted.

By the 1940s, Columbus Circle had faded and was primarily the territory of soapbox orators. Today, dominated by the dumb, blank brick façade of the New York Coliseum, it is arguably the dullest spot in Manhattan. But after decades stuck in the office-development doldrums, a new parade of developers shows unexpected signs of enthusiasm for the old delirium.

The west side of the circle has been in limbo since 1985, when Mort Zuckerman's plan to demolish the Coliseum and build an enormous office building designed by Moshe Safdie was accepted by the MTA. The plan, which incorporated a trading floor and headquarters for Salomon Brothers, a hotel, and a movie theater, was immediately controversial, largely because the building's towers, 58 and 68 stories high, would have cast a shadow a mile long over Central Park. On October 18, 1987, the Municipal Art Society, which had filed suit to stop Zuckerman, organized a protest in which about 1,000 participants stood in a line from Columbus Circle to the middle of the park and, in sequence, opened umbrellas, casting a symbolic shadow.

The very next day, the stock market crashed, triggering Salomon's withdrawal from the plan and the ultimate collapse—seven acrimony-filled years later—of the whole deal. Now, a decade after it all started, nine developers have submitted new bids to develop the site, and in February the MTA will announce three finalists.



Offices for the new millennium: A multitowered proposal by architect David Childs for the Related Companies.

Working within fairly narrow guidelines set by the MTA, the developers have offered a wide range of architectural ideas. They range from a scaled-down version of the original Zuckerman plan to a grand, curving Florentine palazzo (topped by two non-Florentine apartment towers) to a glass skyscraper. The last, being proposed by erstwhile New York *Post* magnate Peter Kalikow, is also the most likely to provoke strong emotions. A powerful, lean stalagmite, the tower would rise from a four-story base composed of a patchwork of

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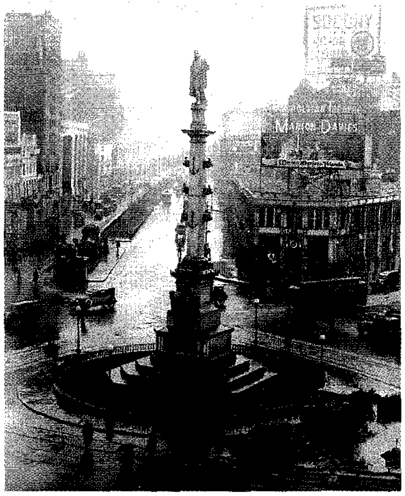

Columbus Circle in 1924: A place of beer halls, lit-up signs, and dancing girls.

transparent and translucent surfaces displaying video images from the television studios housed within. The base would also function as a clock: A piece of the four-story façade would sweep along the curve, occupying different positions at different hours.

The most striking aspect of the competition, however, is not the architecture. Rather, it is that the developers' submissions signal a return to the ideal sought by Koolhaas.

While a couple of the developers would recast the existing Coliseum as the prestigious new home of Sotheby's—at least two claim signed letters of commitment from the auction house—or a place for still more Madison Avenue–style designer boutiques, most of the proposals envision elaborate entertainment complexes. Even the relatively sober plan by developers Bruce Ratner, Daniel Brodsky, and Peter Lehrer for a complex anchored by a Sears Store features an aquarium and a Virgin mega-movie complex. (In the eighties, the most desirable tenants for an upscale office tower were stockbrokers. Today, apparently, the most coveted occupants are tropical fish.)

Two of the submissions provide the most extreme examples of the newest urban design trend, often called "Location Based Entertainment." Here, the key creative ideas come not from big-name architects but from unlikely figures such as the pop-culture innovator Jaron Lanier, who coined the term *virtual reality,* and author Maurice Sendak.

The leading progenitor of the New Delirium is David Plattner, a suit-wear-

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ing, fuzzy-faced fantasist who heads a firm called Original Ventures. Somehow, Plattner has forged a partnership with the conservative Houston-based developer Hines Organization, best known here as the financial muscle behind New York's so-called Lipstick Building, and the shopping-center mogul Mel Simon, Mall of America's founding father. Plattner has been trying for years to secure the rights to develop the existing Coliseum building into a kind of World's Fair–cum–shopping mall, a pocket-size EPCOT, to be called Kids Place. Now he's got backing, and the current plan is known as Discovery Circle.

Talking to Plattner is like chatting with the Mad Hatter. "We call it a World's Fair for the new millennium," Plattner will pronounce. Standard developer hype. Then he'll offer, with equal enthusiasm, "Children will learn science from talking robotic trees."

In concrete terms, Plattner proposes a building with 450,000 square feet of retail and entertainment space and 360,000 square feet for an exhibition area. The plan calls for retaining the existing Coliseum building but giving it a new façade. A giant window overlooking 60th Street would give passersby a view into—yes—an aquarium. (This one would be home to both real and virtual fish.) The Coliseum would also get an additional four floors, a dome, and a single residential tower.

CITYSCAPE

I have seen Plattner's drawings of the rooftop body-surfing pool with uphill water slide, the boardwalk for Rollerbladers around it, the little indoor rain forest, and the miniature radio-controlled blimps. I've seen a promotional video Plattner made a couple of years ago touting "the world's largest skateboard," to be ridden and maneuvered by 200 people, and "Adrenaland," where one could participate in sports simulations. Adrenaland would also feature theme restaurants and retailers and exhibitions of the latest technology, underwritten by corporate sponsors. I've seen the drawings, but I can't exactly tell you what this thing is. Nor can I tell you exactly who David Plattner is.

In his office, three floors above the Strand Bookstore on lower Broadway, Plattner has pachinko machines (a pinball-like game) mounted on the wall and a little impulse-rack book of Zen sayings on his desk. His conference room is lined with fantastic drawings of unbuilt projects. He tells me he's designing a building shaped like a car to

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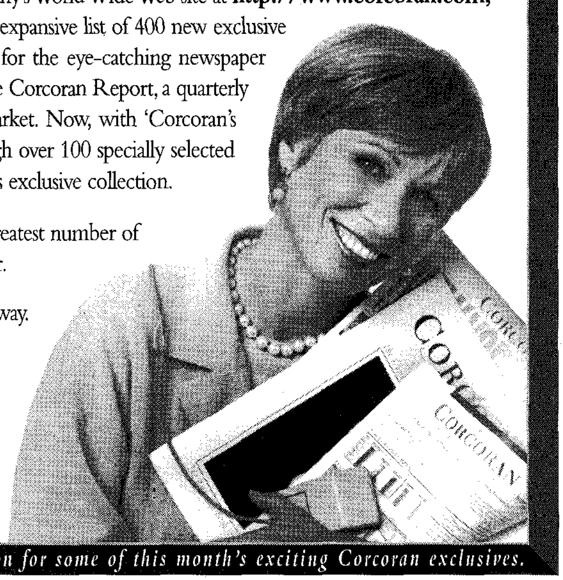

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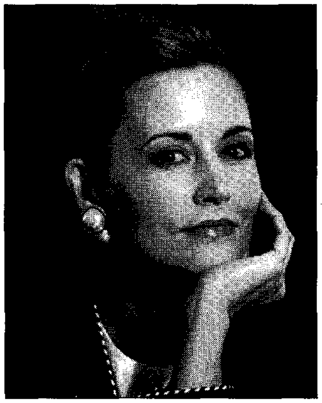


be built somewhere in Korea that will have a water park in the trunk. He claims to be developing robotic buildings in Las Vegas that are actually giant pachinko machines. He says he's been both a musician and an investment banker.

"I'm an odd breed," Plattner admits, adding that he looks at the world "from an investment-banking view and a totally crazy place."

"I do know how to get the robotic blimps financed," Plattner insists.

I half expect representatives of the Hines organization to deny all knowledge of Plattner or Original Ventures, but Jeff Spiritos, the New York–based Hines vice-president, is eager to talk about the project. He wants to give me the Hines point of view, to convince me that "Discovery Circle" is a sober, sane plan in line with other recent Hines endeavors, such as the interactive science museum, Science City, that was created out of an abandoned Kansas City railway station.

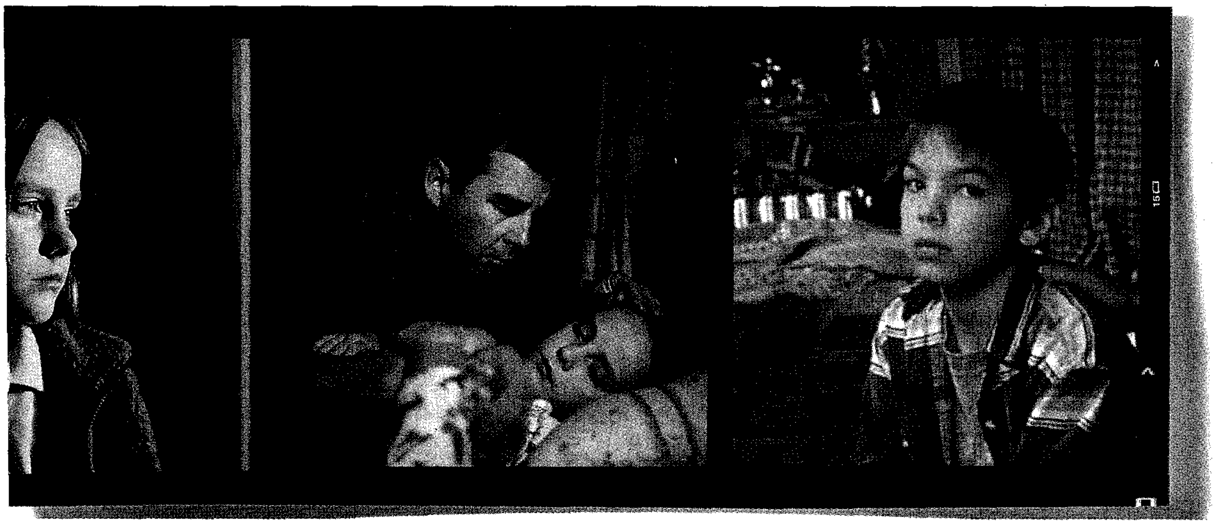
"What do you do in New York to experience the future?" Spiritos asks rhetorically. "There's not really much here that's—I don't mean this derogatorily at all—the future."

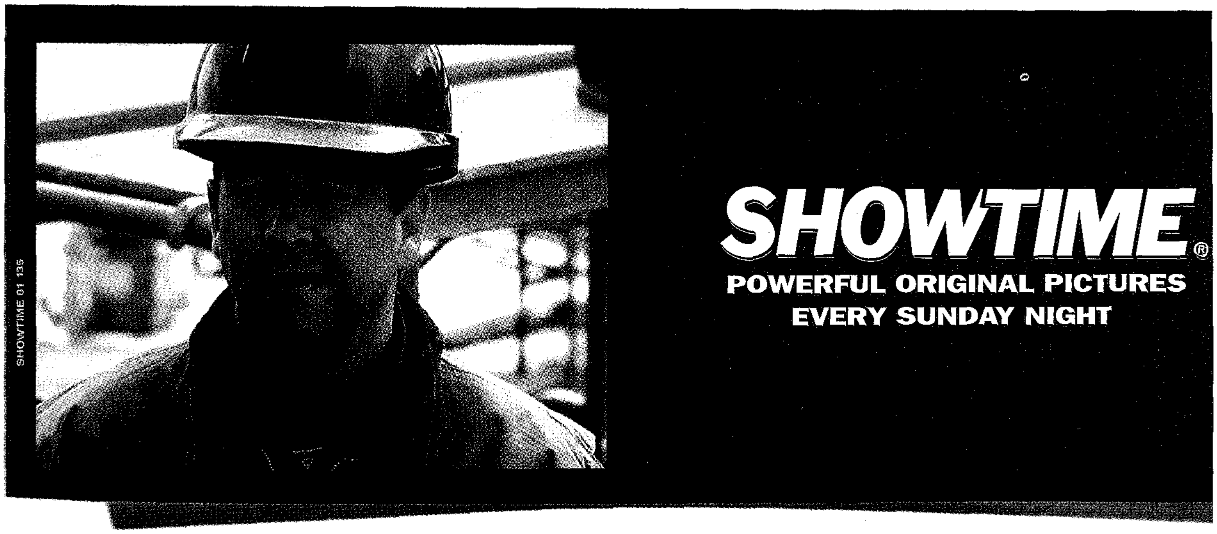
The future, these days, usually has something to do with computer-generated environments, so it's handy that Plattner has Jaron Lanier on his team. When I ask Lanier whether it occurred to him back at the dawn of cyberspace that virtual reality would be featured in shopping malls, he laughs for a long time. "I guess the thing to say is that, if virtual reality is going to be in shopping malls," he finally answers, "I want it to be the very best virtual reality." In addition to all the other things Discovery Circle would be, Lanier envisions it as a teleconferencing hub for New York schoolchildren.

Lanier also came up with an architectural concept that might be the only idea Plattner found too delirious to incorporate into his proposal. "I was trying to propose a very dramatic and radical architectural concept," Lanier explains, "where the building itself would be composed of an outer shell that physically turns inside out."

Plattner is not the only one who wants New York to experience the future as a place for amorphous, interactive, educational entertainment. There is also a tidier, corporate approach.

A development group headed by Millennium Partners proposes a sleek new building, to be constructed on the bones of the old Coliseum, which





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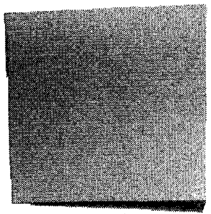
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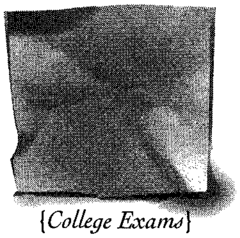
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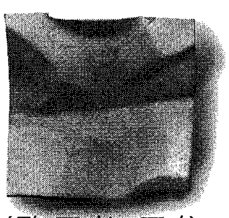
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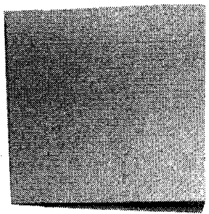
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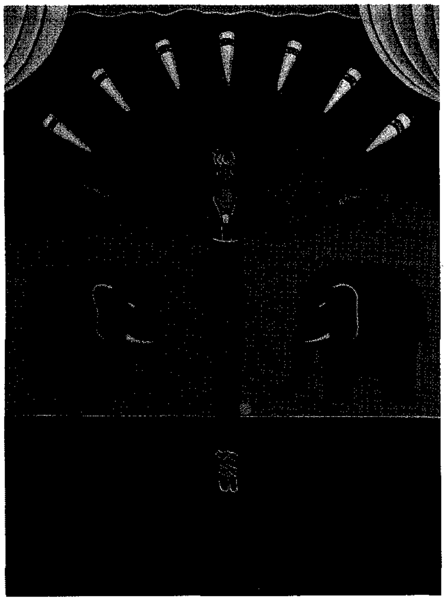

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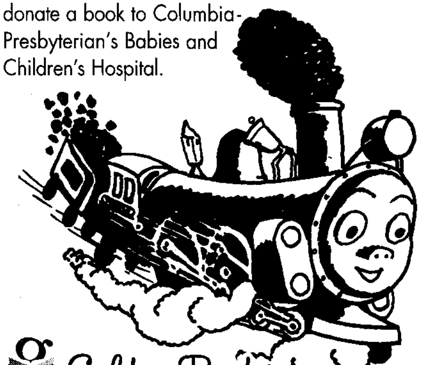
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would hold a hotel and apartment complex, a Reebok Sports Club, a glassed-in public "Wintergarden," a rooftop park, and an "urban entertainment center" developed by Sony.

The Sony proposal resembles an urban mall it plans for San Francisco that will include a fifteen-screen cinema, a 3-D Imax theater, a Sony Style store—the electronics equivalent of a designer boutique—and a selection of other concept-oriented retailers. As far as I can tell, there is no aquarium. But there will be "attractions." A feature that will surely be repeated in the New York location is a walk-through environment based on illustrations by Maurice Sendak. Visitors will be able to roam the jungle in *Where the Wild Things Are* and stop for dessert in his *Night Kitchen*. There will be a computerized learning center modeled after San Francisco's Exploratorium, and a virtual-reality park where visitors can play electronic games in a 15,000-square-foot room.

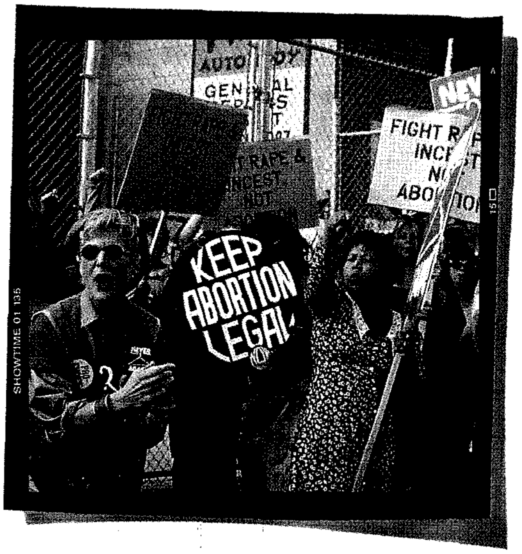
Like the Plattner proposal, the Millennium plan for Sony provokes the question, what *is* it?

CITYSCAPE

"I don't want to give it a name," replies John MacLeod, a Sony senior vice-president, who goes on to suggest that Sony's proposed New York complex is a new incarnation of the Faneuil Hall–type "festival marketplace," except that instead of being "impulse-retail-based, it's entertainment-based."

Whatever you call it, something new is happening. New York will always be a place where suits are worn and stocks are traded, but these days the city's image is linked to places of amusement—the most recent example being the announcement this month that 1 Times Square would become another Warner Bros. store.

Koolhaas ended *Delirious New York* with a few proposals of his own, including "the Hotel Sphinx." Designed to fit on the skinny traffic island between Broadway and Seventh Avenue in Times Square, the hotel would have fit in nicely with the reconceived Columbus Circle. It sported a small rooftop beach and an indoor swimming pool topped by a planetarium, where patrons could sit at a circular bar sipping cocktails and program the movements of the stars. The Hotel Sphinx is looking quite practical these days, even a little conservative. Sadly, none of the developers thought to hire Koolhaas to bring the New Delirium to Columbus Circle. ■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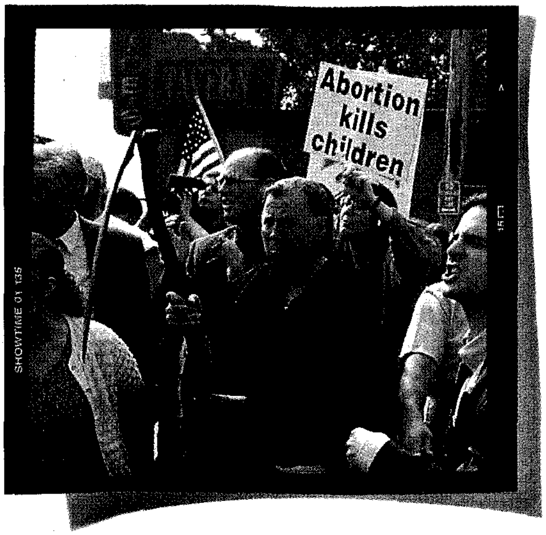
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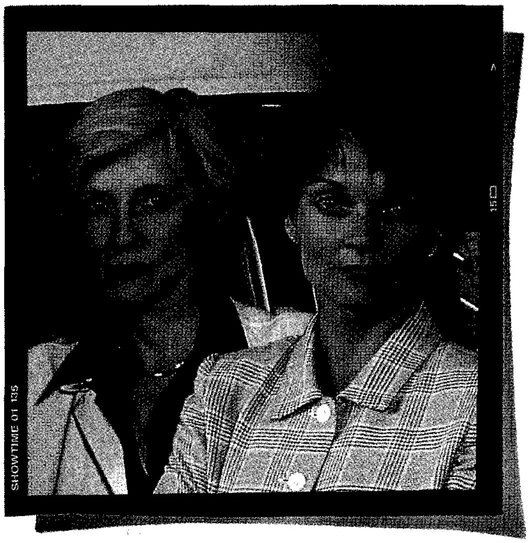
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CITYSIDE JOHN CONNOLLY

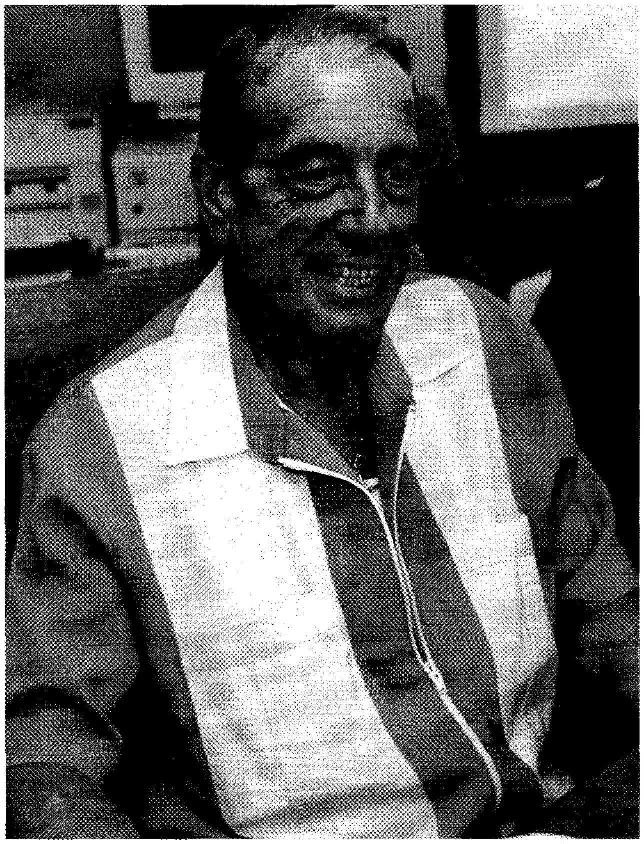
Who Handled Who?

Colombo capo Greg Scarpa was also an FBI informant. But many allege that through his FBI contact, R. Lindley DeVecchio, the information flowed both ways.

DID THE FBI TAKE sides in a mob war? In a case currently pending in Brooklyn Federal Court, an avalanche of testimony alleges that the relationship between FBI supervising agent R. Lindley "Linn" DeVecchio and his confidential informant Gregory Scarpa Sr., a capo in the Colombo faction of the Mafia, became so close that the agent was virtually working for the mobster, not the other way around.

Victor "Little Vic" Orena was convicted two years ago on murder and racketeering charges stemming from a long, bloody battle between the Orena and Persico factions of the Colombo family in 1991 and 1992, involving at least ten murders.

But in a motion for a new trial, attorney Gerald Shargel is arguing that at trial, the government withheld from the defense and the jurors information about the exceedingly close relationship between DeVecchio and Scarpa, one of the most feared men in New York's underworld until he died of AIDS in prison in June 1994.



Early in his career, Greg Scarpa helped the FBI against the Ku Klux Klan; did the FBI return the favor when he was involved in a Mafia war?

Scarpa was known in Mafia circles for his sense of humor, for his remarkable run of good fortune in staying out of prison, and for his brutality—his nicknames included the Grim Reaper; the Mad Hatter; and, later in his career, Hannibal Lecter. His criminal colleagues say he liked to brag about a female friend in law enforcement who tipped him off about impending investigations.

Scarpa's relationship with the FBI dates back to the early sixties. The *Daily News* recently quoted FBI sources as saying that at the behest of FBI investigators, Scarpa paid a visit to a Klansman in Mississippi who was said to have knowledge of the killings of the civil-rights workers Michael Schwerner, Andrew Goodman, and James Chaney, an incident that was prominently revisited in the movie *Mississippi Burning.* "Greg was always doing things for the FBI," confirms Scarpa's longtime companion Linda Schiro-Scarpa, with whom he had a son. "During the 1960s, they sent Greg down South to get some Klansmen. Greg went to Chicago, Las Vegas, Costa Rica, and other places for the FBI. Sometimes they paid for me to go with him. They even had Greg do work for the CIA."

Schiro-Scarpa had an unusually close relationship with her Mafia boyfriend. "We can talk about anything in front of Linda," Scarpa once told his lawyer, Lou Diamond. "I don't keep secrets from her." Schiro-Scarpa says she even accompanied him to Mississippi when he made the Klansman an offer he couldn't refuse.

According to court papers as well as extensive interviews with Schiro-Scarpa, most of Greg Scarpa's dealings with the FBI weren't so noble of purpose. "Greg was never afraid of anything, including going to jail," Larry Mazza, a fifteen-year associate of Scarpa's, told investigators. "He joked that 'Girlfriend,' his law-enforcement source, would always protect him."

"Greg and I were never worried about his ever going to jail," agrees Schiro-Scarpa. "The FBI always warned us of any investigations."

Scarpa's double life paid well. In addition to buying homes and businesses for himself and his family, he secretly owned restaurants in Manhattan and had the use of a Sutton Place apartment and a home on Singer Island.

Amazingly, in his 30 years as a confidential informant for the Feds, Scarpa—who was constantly involved in illegal activity that included murders by the score, bookmaking, loan-sharking, extortion, hijackings, and burglary—served less than 30 days in jail. "Linn and Greg were more like friends than anything else," says Schiro-Scarpa. "Greg could manipulate anyone into thinking they were his friend."

"LINN" DEVECCHIO IS A SIX-FOOT-FIVE hail-fellow-well-met who joined the bureau in 1963 and began working with Scarpa in 1980. He has never denied a close relationship with Greg Scarpa—it was his business, after all. Before an internal FBI Office of Professional Responsibility investigation last year, he said that he was often a guest at Scarpa's—Linda always made him eggplant parmigiana, he said—and that he

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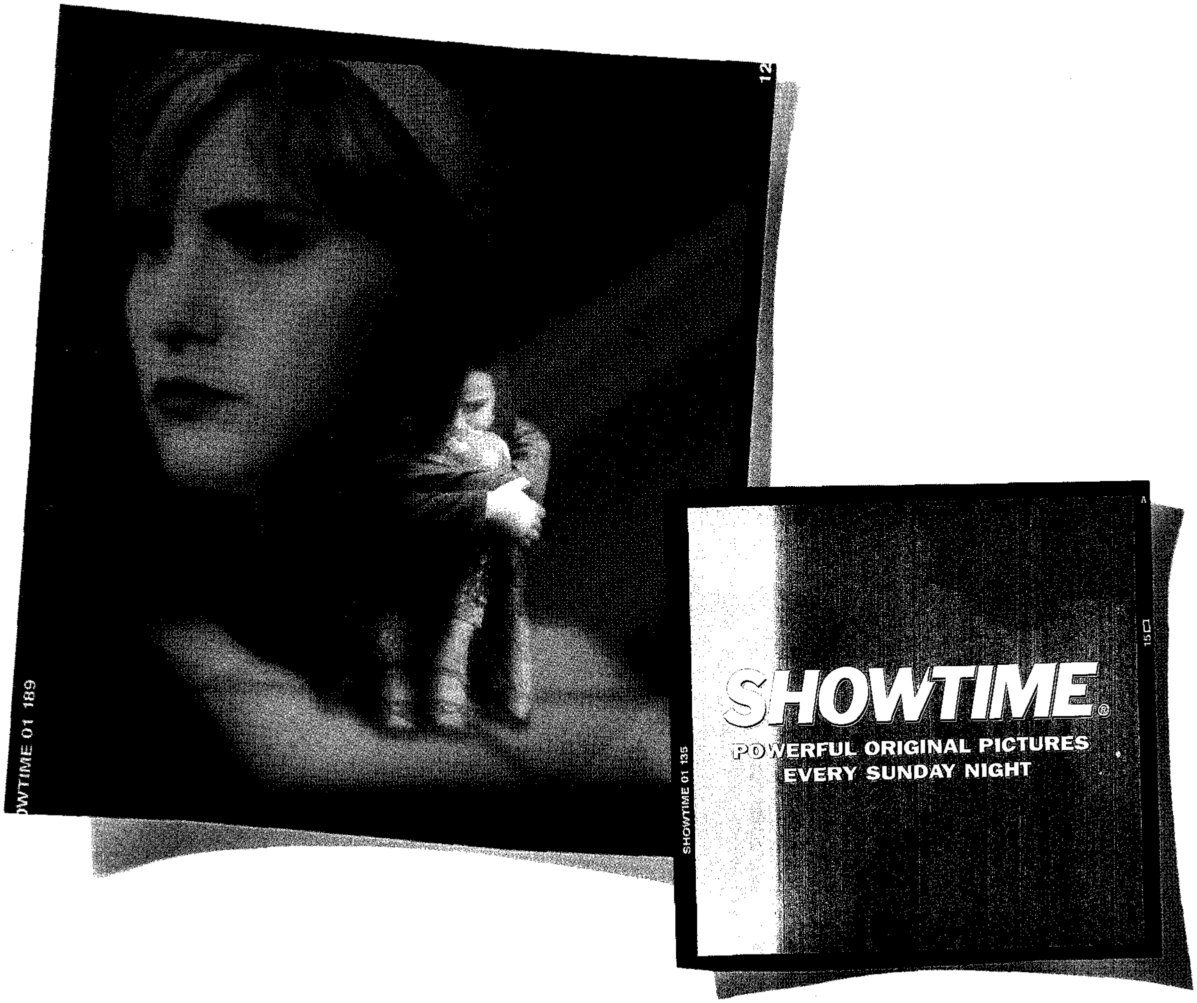

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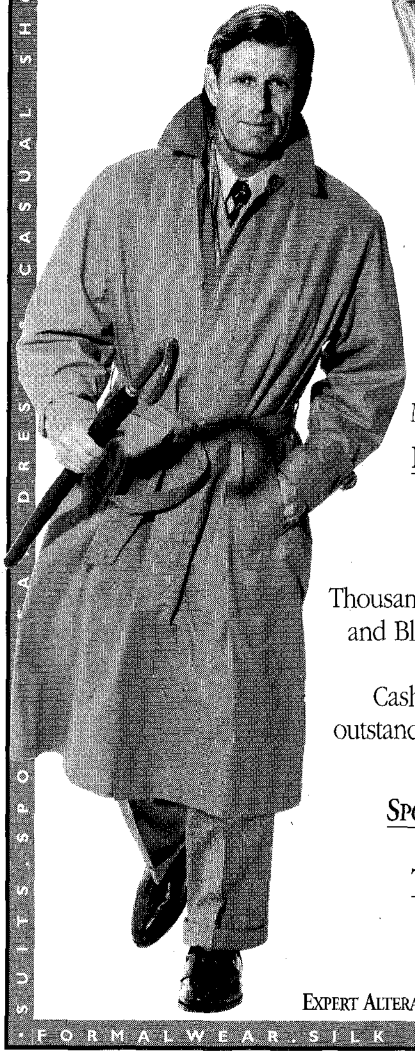

Greg Scarpa and Linda Schiro-Scarpa: "I don't keep secrets from her," he once told his lawyer.

even accepted a Cabbage Patch Kids doll from Scarpa for his child. But he denied the more serious allegations, like accepting a large-screen TV and serving as a lookout in a Queens bank robbery; FBI investigators eventually exonerated him.

However, many accounts of DeVecchio's behavior toward Scarpa raise troubling questions. Several of DeVecchio's fellow agents reported to their superiors that they believed DeVecchio had been been compromised by his informant. Agent Chris Favo recently testified that in May 1992, as the war between the Orena and Persico factions raged, DeVecchio, having been informed of the killing of Larry Lampesi, a rival of Scarpa's, slapped his open palm on his desk as he exclaimed, "We're going to win this thing."

Court papers submitted in support of Vic Orena's motion for a new trial allege a broad pattern of complicity by DeVecchio in Scarpa's criminal activities. In the papers, DeVecchio is said to have leaked information to Scarpa that resulted in the murder of Joe Brewster, a member of Scarpa's crew who had just become a confidential informant for the FBI, under the control of DeVecchio. Orena and Shargel also allege that DeVecchio warned Scarpa that the FBI was investigating a string of bank robberies Scarpa's crew had been involved with, and warned him as well that the DEA was investigating a Scarpa drug-dealing ring known, in a characteristic bit of Scarpa humor, as the Wimpy Boys. The ring was

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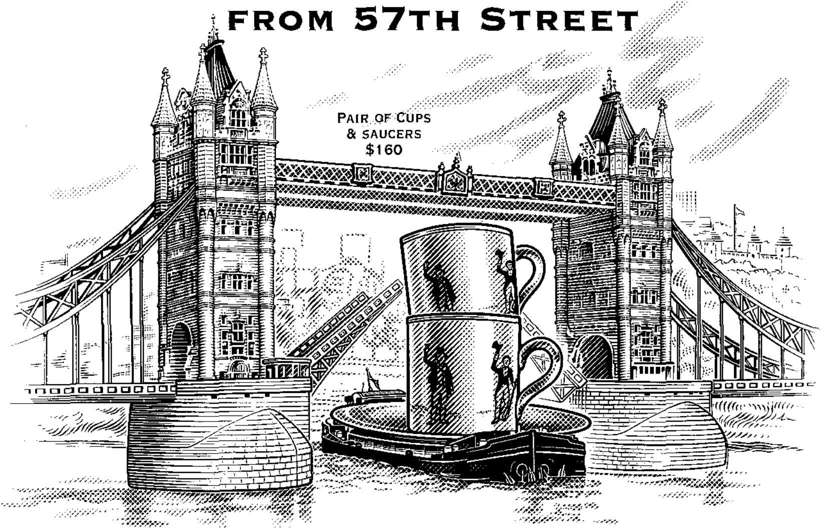

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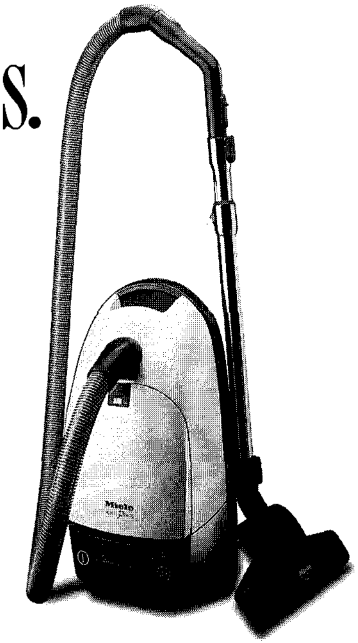

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headed by his son, Greg Scarpa Jr.

Investigating a series of murders, FBI agent Michael Tabman and his colleagues noticed an alarming pattern. "We did a flow chart regarding the relationships of the decedents," Tabman testified in a deposition, speaking in a sort of FBI patois. "These relationships all involved Gregory Scarpa Jr. It seemed as though each time we identified a potential subject . . . that subject was found deceased after identification."

As the investigation proceeded, Scarpa was able to stay on top of it. "Months before the indictments of Junior, Greg showed us a piece of paper with the names of people he said were going to be arrested in the drug-dealing operation," former Scarpa consigliere Carmine Sessa, now a cooperating witness, told investigators. "Greg would not tell us where he got the names, but we all knew it had to come from somebody in law enforcement."

"...Greg was never afraid of anything, including going to jail," said Larry Mazza, one of his associates. "He **joked that 'Girlfriend,'** *his law-enforcement source, would always protect him."*

In a sworn affidavit, Assistant U.S. Attorney Valerie Caproni, the chief of the criminal division in the office of the U.S. Attorney of the Eastern District of New York, wrote, "There is some reason to believe . . . that DeVecchio told Scarpa that the DEA planned to arrest Gregory Scarpa Jr."

Greg Jr. went on the lam a week before government agents arrested seven members of his crew. "Linn warned Greg that Junior was about to be arrested for drugs," Schiro-Scarpa says bluntly, "so Greg sent him to Florida. Linn knew where Junior was hiding. We were sending him $2,000 a week."

Greg Jr. was captured ten months later (after his picture was shown on *America's Most Wanted*) and is currently in federal prison. Caproni also accused DeVecchio of warning Scarpa in 1987 that he was about to be arrested on federal credit-card-fraud charges. After DeVecchio submitted a memo to the court detailing Scarpa's contributions to the FBI, federal judge I. Leo Glasser granted Scarpa probation instead of a lengthy prison sentence. Even his own lawyer, Lou Diamond, was not aware of Scarpa's FBI relationship. "When he gave Greg probation," says Diamond, "I almost fell over. That's when I knew that something was going on. I didn't know what, but I knew something wasn't kosher."

Caproni went on to allege that DeVecchio provided Scarpa with the home addresses of two of his loan-sharking customers, warned him of impending hits on him, assured him that two of his trusted lieutenants would not be arrested if they stayed away from their usual haunts, and even went so far as to tell Scarpa where Vic Orena was hiding.

Scarpa's colleagues occasionally suspected his close back-scratching relationship with the FBI, but Scarpa knew how to quell such rumors. One such occasion was after he received probation on his credit-card-fraud conviction. "We all suspected something," says Carmine Sessa, "but a few days later we were in the club with Greg and a guy he hated. We're all talking and joking, and out of nowhere, Greg whips out a piece and shoots the guy in the head. Christ Almighty, the guy's brains were all over me! My ears were ringing from the gunshot. Cool as he can be, he told us to roll the body in the rug and get rid of it. Nobody distrusted Greg after that day."

Finally, in December 1992, the U.S. Attorney's office in Brooklyn, specifically keeping DeVecchio out of the loop, arrested the ailing 65-year-old Scarpa for murders committed during the 1991–92 Colombo war.

Shargel's hopes for a reversal for Vic Orena have been fueled by two recent Mafia murder and racketeering trials, also related to the war between the Orena and Persico factions. The verdicts stunned the legal community; jurors in both of those cases, after hearing evidence of Agent DeVecchio's relationship with Scarpa, acquitted a dozen Mafia killers. When asked on the stand during Orena's new trial hearing whether he ever leaked evidence to Scarpa, Agent DeVecchio invoked his Fifth Amendment privileges. He also told internal investigators he wouldn't take a Justice Department polygraph test.

AIDS finally killed Gregory Scarpa when he was serving time in a federal penitentiary in Minnesota. "When Greg died," says Linda Schiro-Scarpa, "Linn called and said that he wanted to go to the funeral, but he didn't think it would be good if he did." ■

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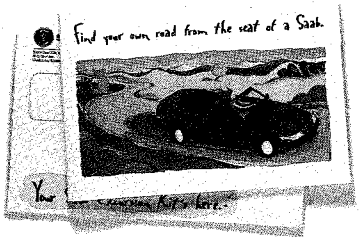

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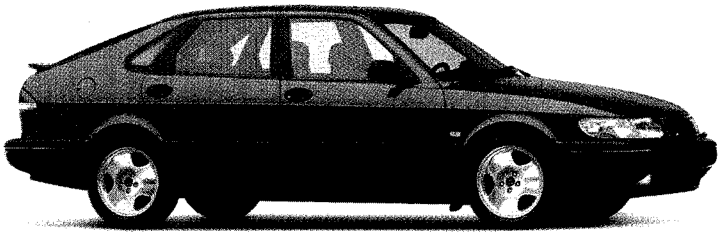

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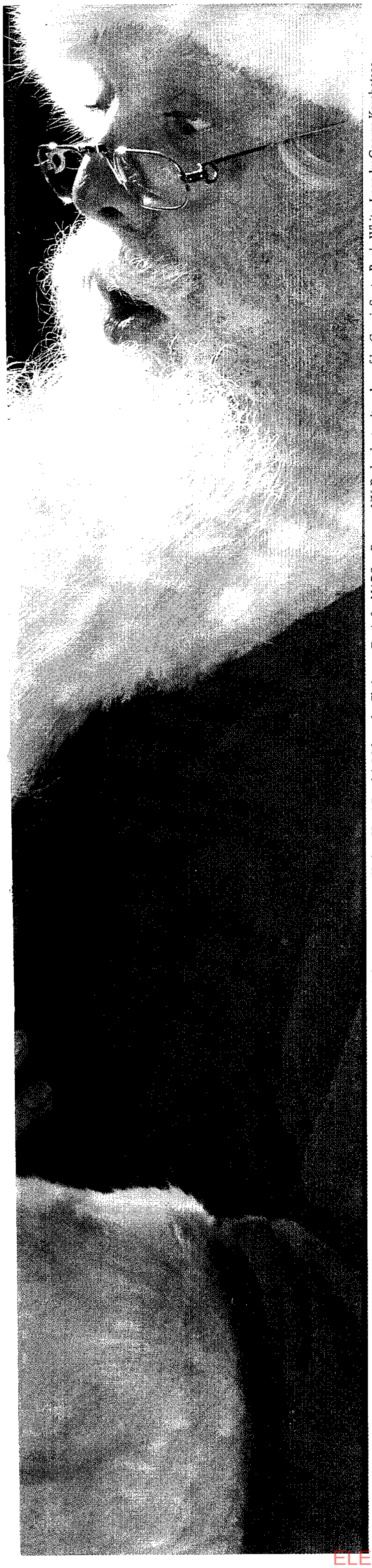


Associate Producer: Michael Green. Styled by Stefan Campbell for Jed Root. Hair by Michael Boadi for GARREN New York at Henri Bendel. Makeup by Chrisanne Davis for NARS at Barneys NY. Red velvet suit and scarf by Gucci. Santa: Brady White. Logo by George Karabotsos.

NEW YORK

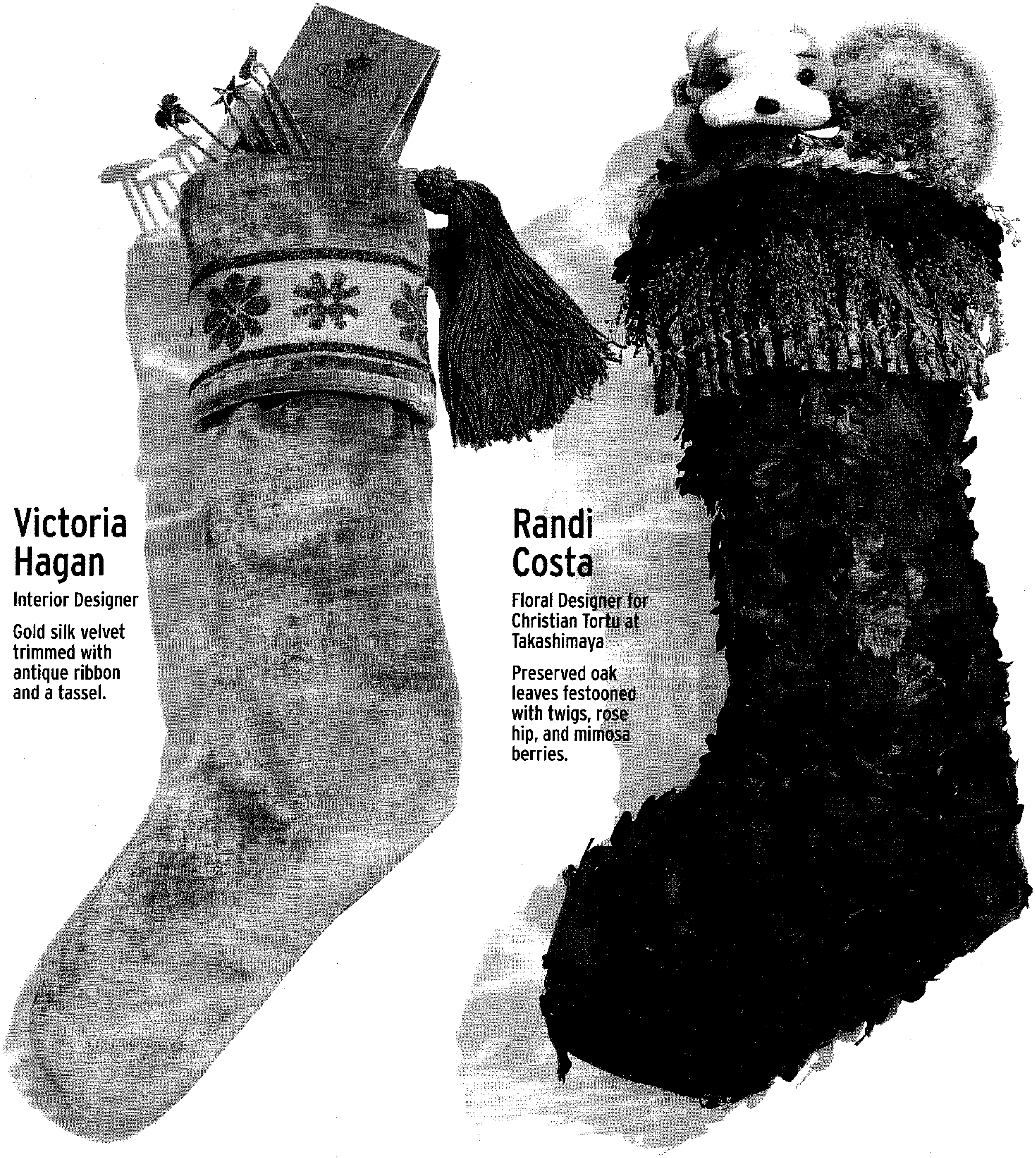
Holiday
Gifts

Paris has April, but December is ours. The windows on Fifth; the lights on Park; the tree at 30 Rock—the holidays are among the things New York does best. But nobody ever said they were easy. Until now. Stockings? We know just what to stuff 'em with. Pressed for time? Consult our list of five one-stop shops—each guaranteed to have something for everyone on your list. Looking for something new? Our high-tech gifts will help you gear up for the millennium. Something old? No one's going to return cashmere or sterling silver. And say good-bye to long lines and heavy bundles with our guide to delegating holiday tasks. Cheers.

BY CORKY POLLAN

PRODUCED BY JORDAN SCHAPS

PHOTOGRAPH BY NIGEL PARRY/CPI



Victoria Hagan

Interior Designer

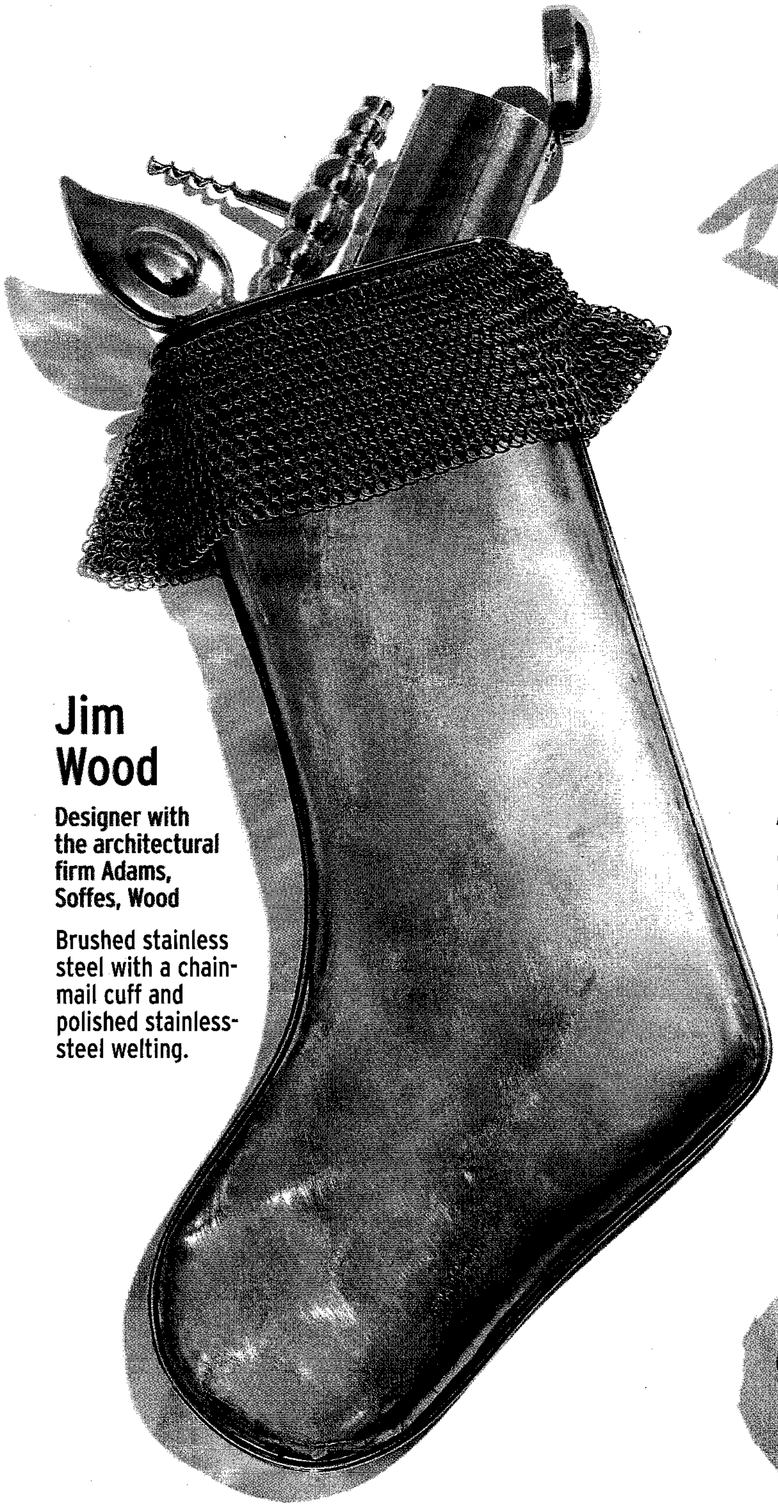
Gold silk velvet trimmed with antique ribbon and a tassel.

Randi Costa

Floral Designer for Christian Tortu at Takashimaya

Preserved oak leaves festooned with twigs, rose hip, and mimosa berries.

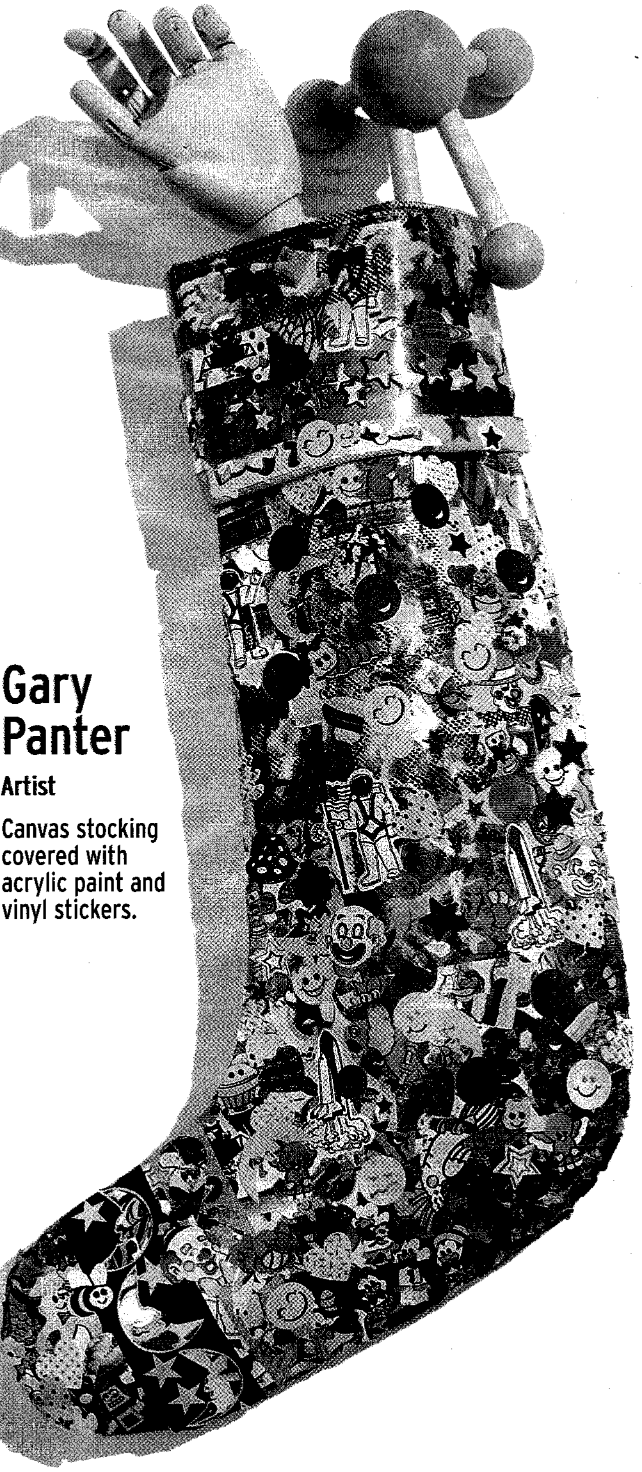
Stockings and Stu



Jim Wood

Designer with the architectural firm Adams, Soffes, Wood

Brushed stainless steel with a chain-mail cuff and polished stainless-steel welting.



Gary Panter

Artist

Canvas stocking covered with acrylic paint and vinyl stickers.

fers

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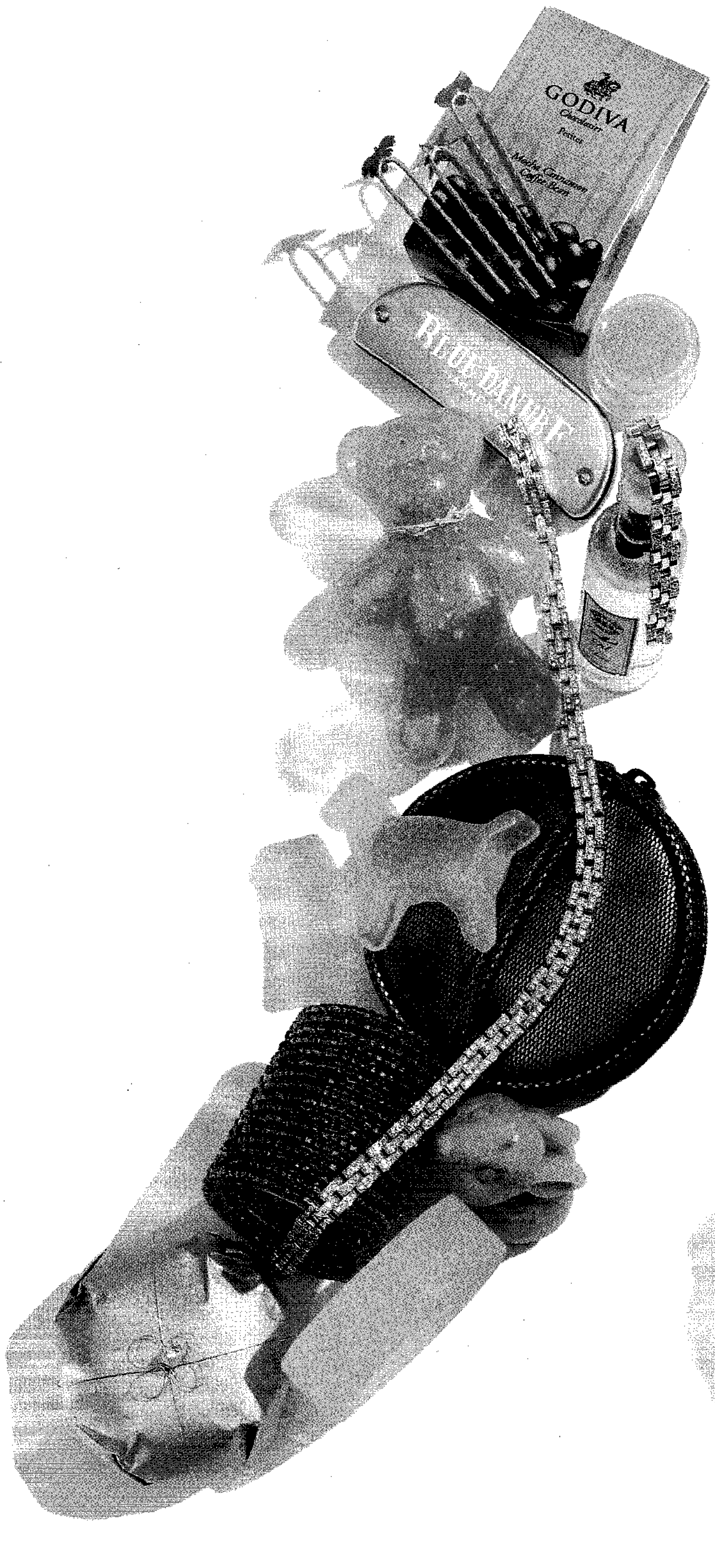
Gift



GOLD Godiva mocha-cinnamon coffee beans are $2.50 at Macy's and Saks Fifth Avenue. Hairpins are $10 at Shí (233 Elizabeth Street; 334-4330). Kiehl's lip gloss is $9.95 at Barneys New York and Bergdorf Goodman. Metal harmonica is $12.50 at Wolfman-Gold & Good Company (117 Mercer Street; 431-1888). L'erbario Toscano emollient oil is $13 at ABC Carpet & Home (888 Broadway; 473-3000). Pavé-diamond-and-18K-gold bracelet is $15,500, necklace is $59,500 at Cartier (653 Fifth Avenue; 753-0111). Bear soap is $6.50 at the Children's General Store (2473 Broadway; 580-2723). Coin purse is $25 at Emporio Armani (601 Madison Avenue, 317-0800; and 110 Fifth Avenue, 727-3240). Glycerine-soap terrier is $4.50 at Wolfman-Gold. Beaded votive-candle holder is $20 at ABC Carpet & Home. Beeswax bunny candle is $3.75 at Terra Verde Trading Company (120 Wooster Street; 925-4533). Kiehl's cleansing bar is $6.95 at Barneys New York and Bergdorf Goodman. Fresh 21 foil-wrapped soap is $6 at Barneys New York.

PASTA PER'FECT TIMER
LASAGNA
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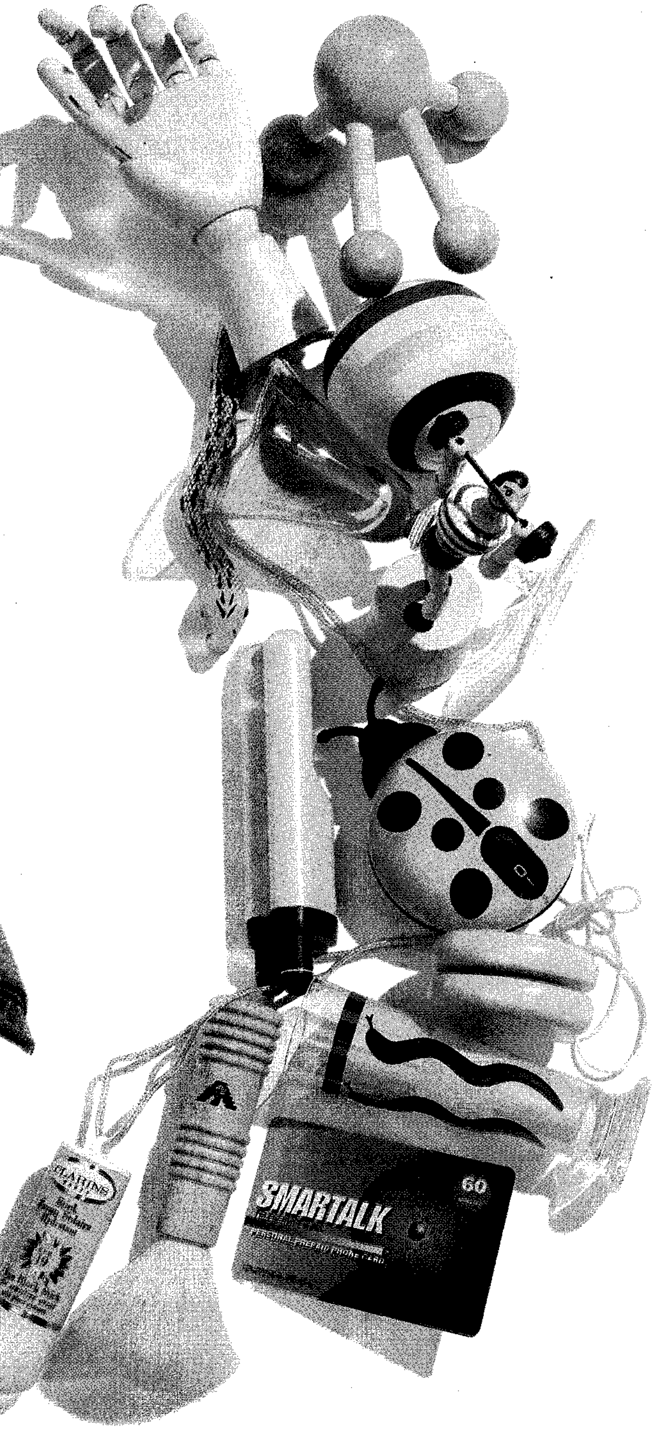
RED Shar-pei beanbag is $5.95 at Cozy's Cuts for Kids (1125 Madison Avenue; 744-1716). Nylon-tinsel purse is around $12.50 at Serendipity 3 (225 East 60th Street; 838-3531) and TG-170 (170 Ludlow Street; 995-8660). Hand-blown shot glass is $20 at Frank McIntosh at Henri Bendel. Argyle socks are $12 at Brooks Brothers (346 Madison Avenue; 682-8800). Plastic airplane baby spoon is $2.50, wood German village is $20, and basket of Italian gianduia-filled chocolate "vegetables" is $12 at E.A.T. Gifts (1062 Madison Avenue; 861-2544). Plastic pasta timer is $4.95 at Broadway Panhandler (477 Broome Street; 966-3434). Rubber frog squirt is $1.59 at Cozy's. Infant patent-leather sneakers are $12 at Barneys New York. Campbell's soup can with crayons is $8.95 at Apartment 48 (48 West 17th Street; 807-1391). Pewter black-Lab cufflinks are $25 at Alphabets (115 Avenue A; 475-7250). Metal Volkswagen van is $6.50 at Paul Smith (108 Fifth Avenue; 627-9770). Nontoxic Slime Dog is $3.59 at Cozy's.



SILVER Aluminum eyeglass case is $23 at Barneys New York. Aluminum corkscrew is $9.95 at Mxyplyzyk (125 Greenwich Avenue; 989-4300). Silver-plated bottle stopper is $7 at Macy's. Chrome cork pull is $25 at Eclectic Home (224 Eighth Avenue; 255-2373). Perfume bottle is $19 at L'Occitane (1046 Madison Avenue; 639-9185). Alien doll is $6.95 at Alphabets. Duppioni silk napkin is $8.99 at Macy's. Pewter napkin ring is $12.50 at Felissimo (10 West 56th Street; 247-5656). Metal napkin rings are $5 at Polo/Ralph Lauren (867 Madison Avenue; 606-2100). Montegrappa sterling-silver fountain pen is $1,395 at Bergdorf Goodman. Stainless-steel shaker is $10.95 at Alphabets. Gucci stainless-steel watch is $895 at Bloomingdale's. Silver-plated bird bottle opener is $20 at Keesal & Mathews (1244 Madison Avenue; 410-1800). Nickel-plated golf divot tool (case, not shown) is $18 at Barneys New York. Aluminum bottle stopper is $22 at Interieurs (114 Wooster Street; 343-0800). Plush goose is $10 at Saks Fifth Avenue.

YELLOW Italian articulated artist's hand is $25 at La Maison Moderne (144 West 19th Street; 691-9603). Mark Juarez's wood Happy Massager is $11 at Terra Verde Trading Company. Juggler ball is $4.95 at Apartment 48. Venetian hand-blown crystal cordial glass is $20 at Barneys New York. Safari Limited plastic ballpoint snake pen is $10 at Paul Smith. Muscle-builder wooden thumb toy is $5 at E.A.T. Gifts. Cocoon clip-on pen-and-pencil set is $9.95 at the Cooper-Hewitt, National Design Museum Shop (2 East 91st Street; 860-6939). Plastic ladybug kitchen timer is $13.99 at Bloomingdale's. Anodized French wood yo-yo is $13 at La Maison Moderne. Nathalie du Pasquier's schnapps glass is $16 at Mxyplyzyk. Ash wood makeup brush is $25 at Emporio Armani. SmarTalk 60-minute prepaid phone card is $19.95 at Bradlees (40 East 14th Street; 673-5814). Clarins sunblock ski stick is $16 at Saks Fifth Avenue.

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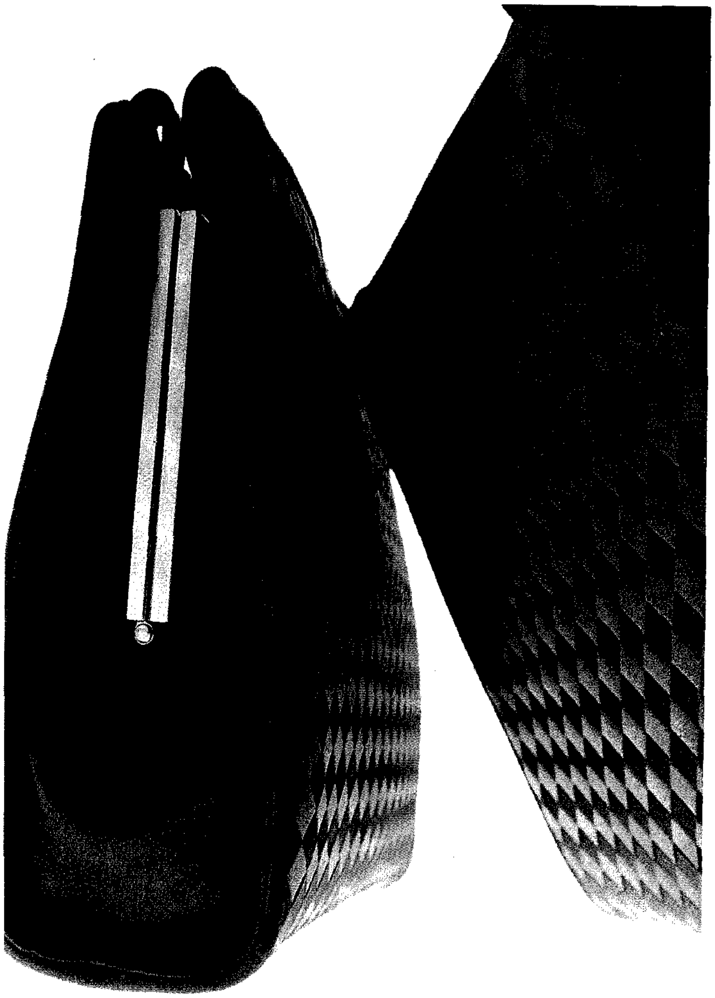

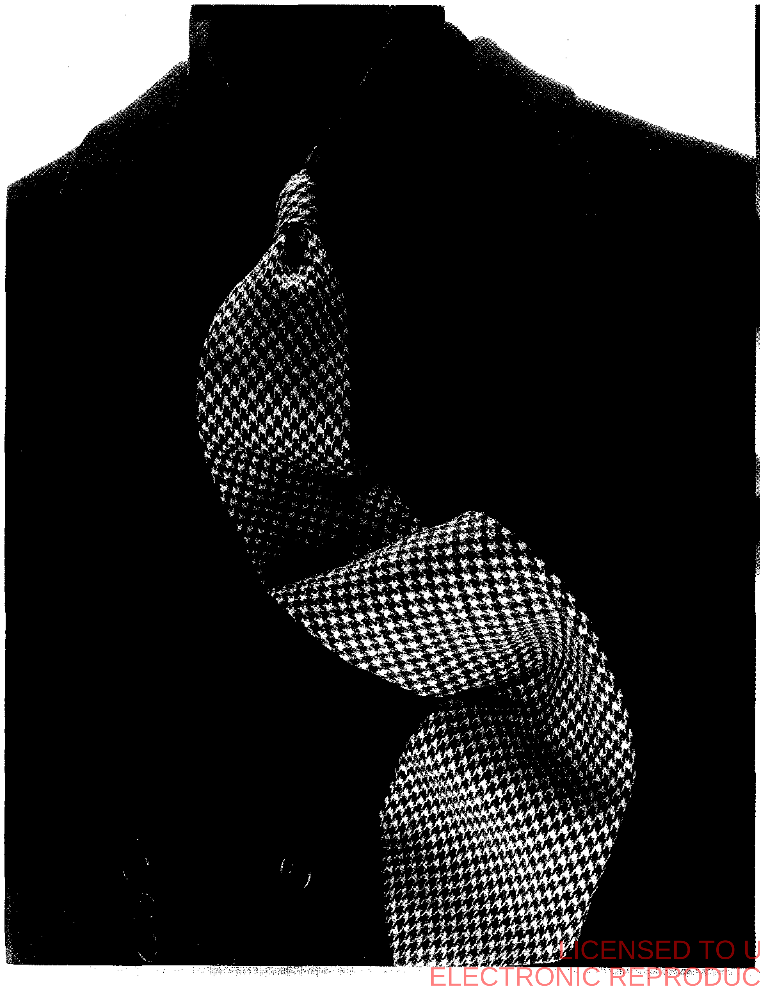

ESSENTIAL ELEMENTS Opposite, clockwise from top left, Italian wool-and-cotton nubby knit caps are $90 at Joan & David (all locations). Bottega Veneta woven-satin evening purse is $550 at Bergdorf Goodman and Bottega Veneta (635 Madison Avenue; 371-5511). Ralph Lauren English camel-hair scarf is $295 at Polo/Ralph Lauren (867 Madison Avenue; 606-2100). Camel-hair sport jacket is $495 and indigo cotton shirt is $95 at Coach (710 Madison Avenue; 631-2792); wool houndstooth-check tie is $50 at Camouflage (141 Eighth Avenue; 741-9118). This page, Louis Cartier platinum Tank watch has a sapphire crown and is $10,100 at Cartier (653 Fifth Avenue; 753-0111).

CARTIER
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TRADITIONAL VALUES Replica twenties calf briefcase with brass fittings is $1,416 at Goldpfeil (777 Madison Avenue; 472-4500). Opposite, clockwise from top left, Isaac Mizrahi's classic wool moose cardigan in unclassic red is $248 at Bergdorf Goodman, Bloomingdale's, and Saks Fifth Avenue. Chanel square-toe patent-and-gold-leather slingback pumps are $520 at the Chanel Boutique (15 East 57th Street; 355-5050); Hermès equestrian silk scarf in classic orange is $265 at Hermès (11 East 57th Street; 751-3181). Wide-wale-corduroy slacks are $136 to $197 at Paul Stuart (Madison Avenue at 45th Street; 682-0320); men's Gucci leather belt with double-G gold buckle is around $180 at Gucci (685 Fifth Avenue; 826-2600) and Saks Fifth Avenue. Framed modern print of a 1932 negative by Clarence Sinclair Bull of Gary Cooper is $2,000 at the James Danziger Gallery (130 Prince Street; 226-0056).

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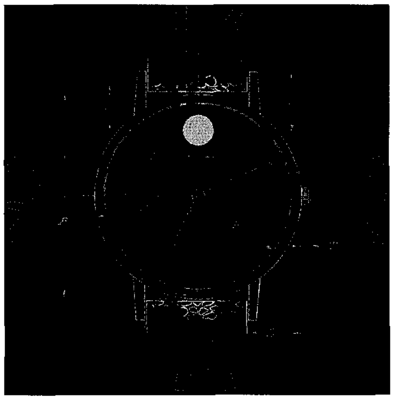

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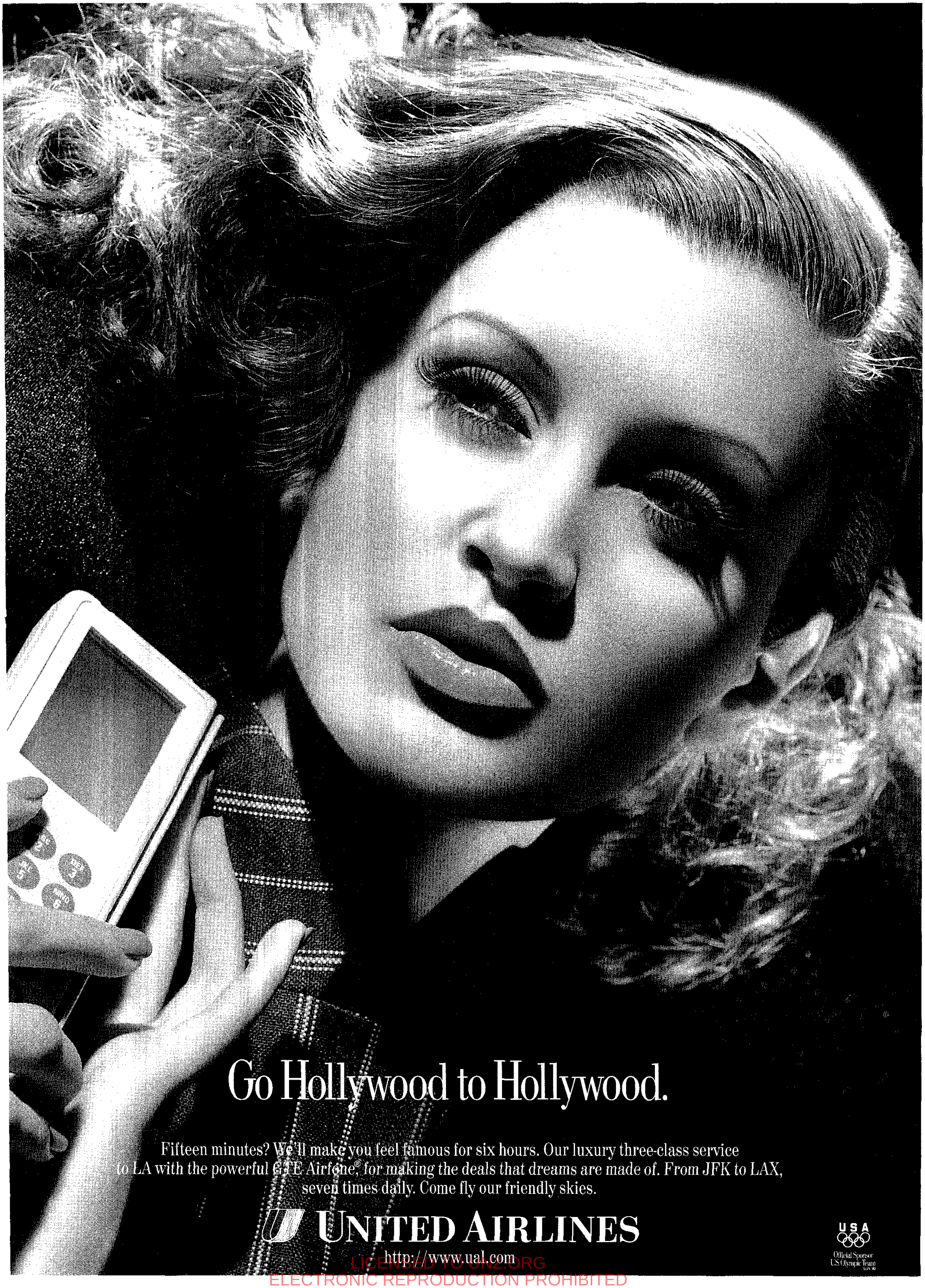
Victorian silver-plate soup ladle is $135 (from a collection that's $125 to $185) at James II Galleries (11 East 57th Street; 355-7040).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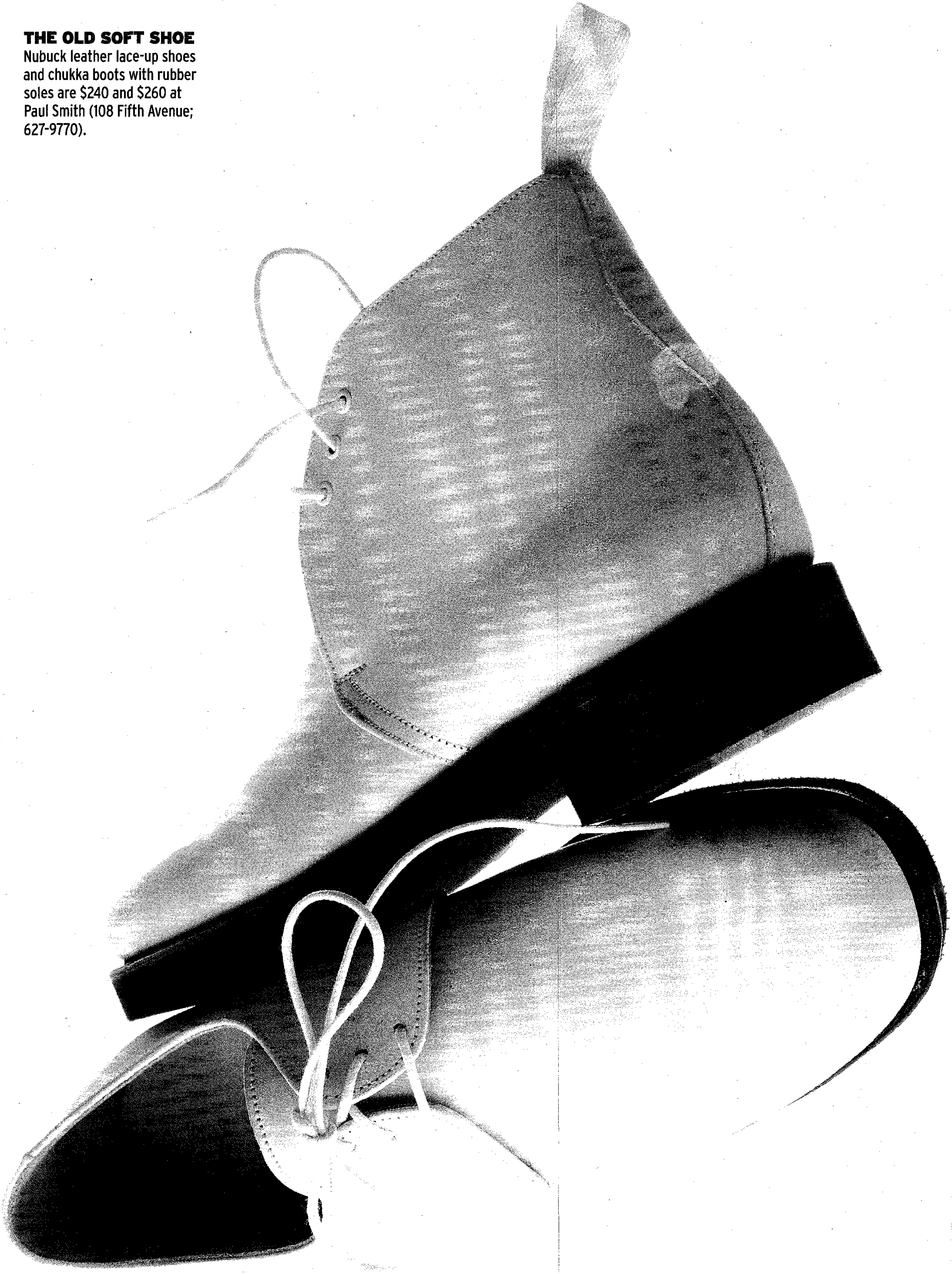
THE OLD SOFT SHOE
Nubuck leather lace-up shoes and chukka boots with rubber soles are $240 and $260 at Paul Smith (108 Fifth Avenue; 627-9770).



Magic.

The light.

The sound

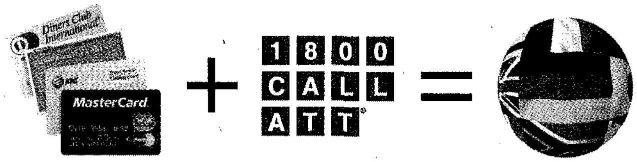
of skates cutting ice.

I was a child again.

On the frozen pond with my cousins.

I must call Stuttgart.

"Aunt Irene, I'm coming home."



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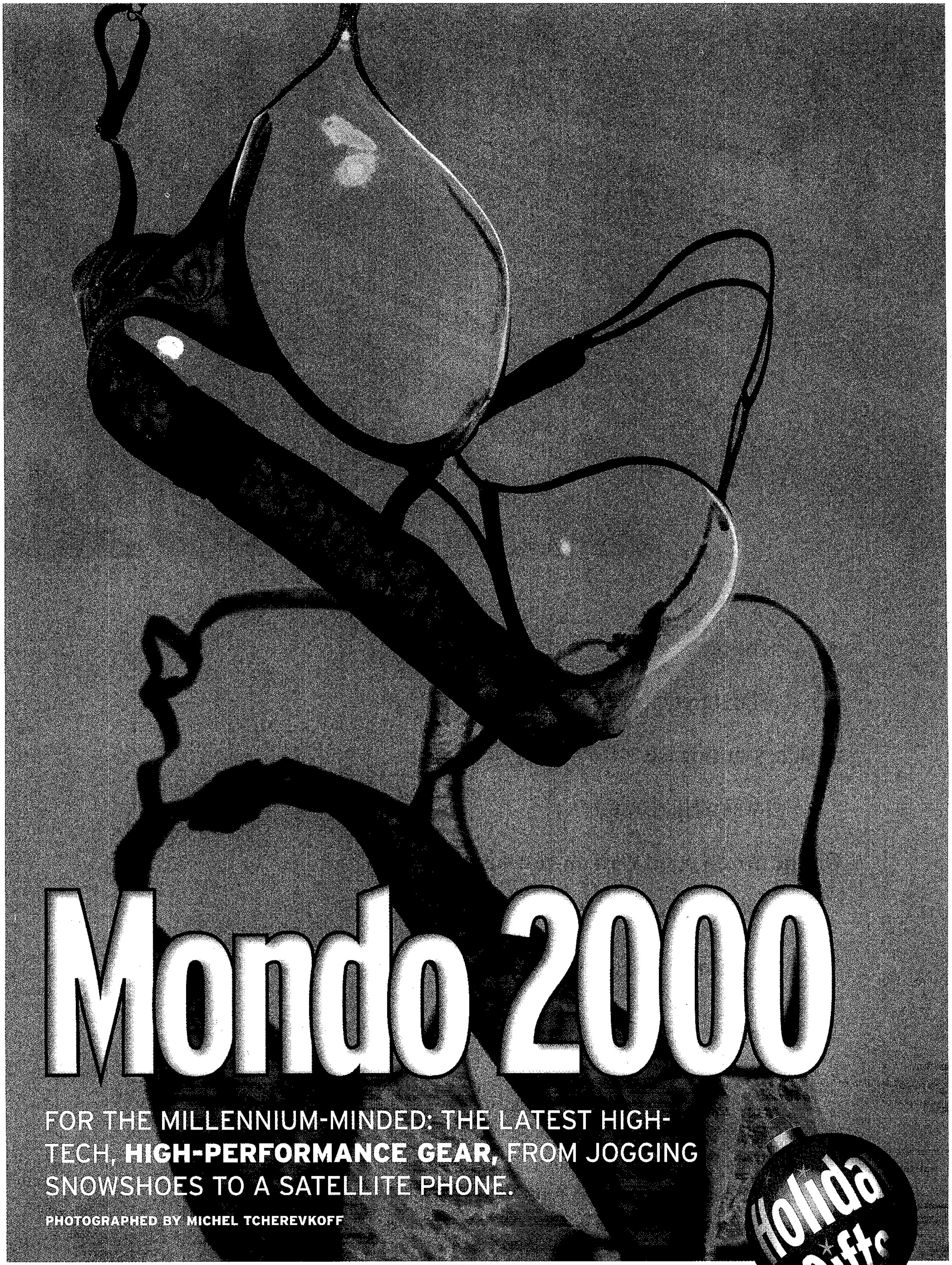

Mondo 2000

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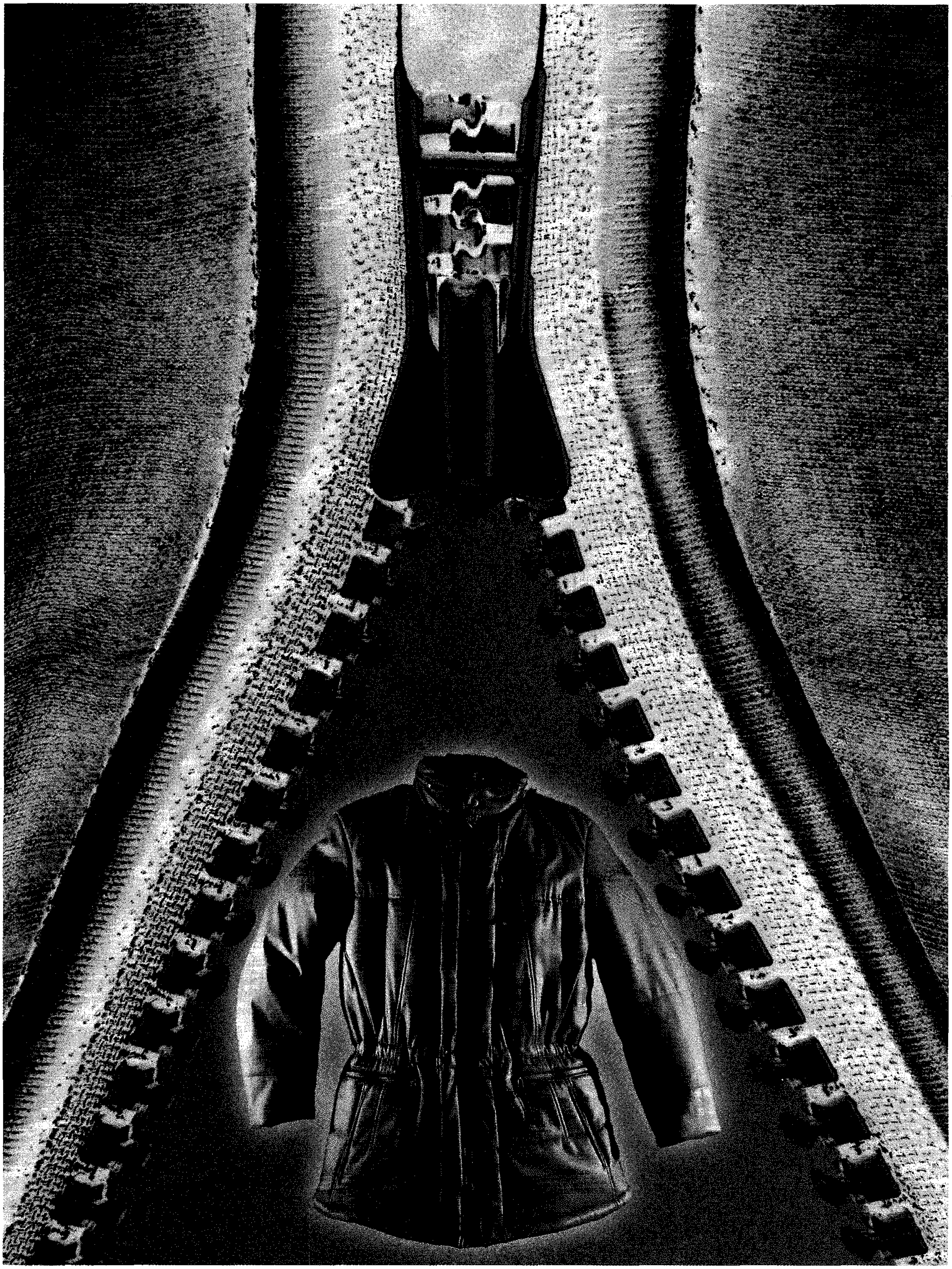
PHOTOGRAPHED BY MICHEL TCHEREVKOFF

ANDRÉ SARDA'S Barbarella-ish plastic-and-polyester bra is $150 at Le Corset (80 Thompson Street; 334-4936).

ATLAS jogging snowshoes (half the size of traditional ones) are lightweight, flexible, and made of aircraft-strength aluminum with a nonstick Hypalon decking surface. They're $249 at Equinox Sport (441 Columbus Avenue; 579-3700) and Paragon Sporting Goods (867 Broadway; 255-8036).



ISSEY MIYAKE MEN'S rubberized-polyurethane car coat has a polyfleece lining and is featherlight, amazingly warm, and rip-proof. It's $2,145 at Barneys New York (both uptown and downtown locations).

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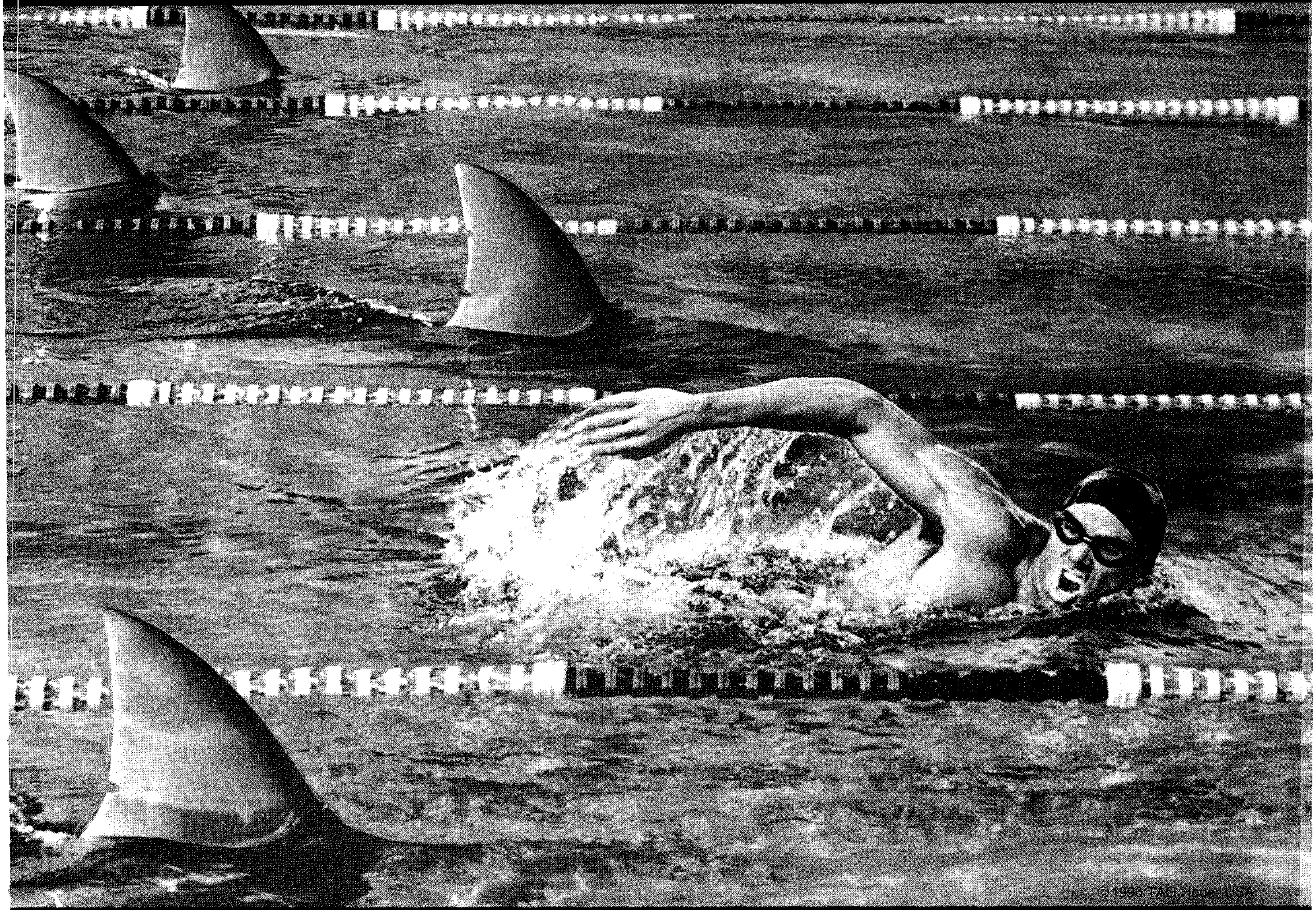
SWISS MADE SINCE 1860



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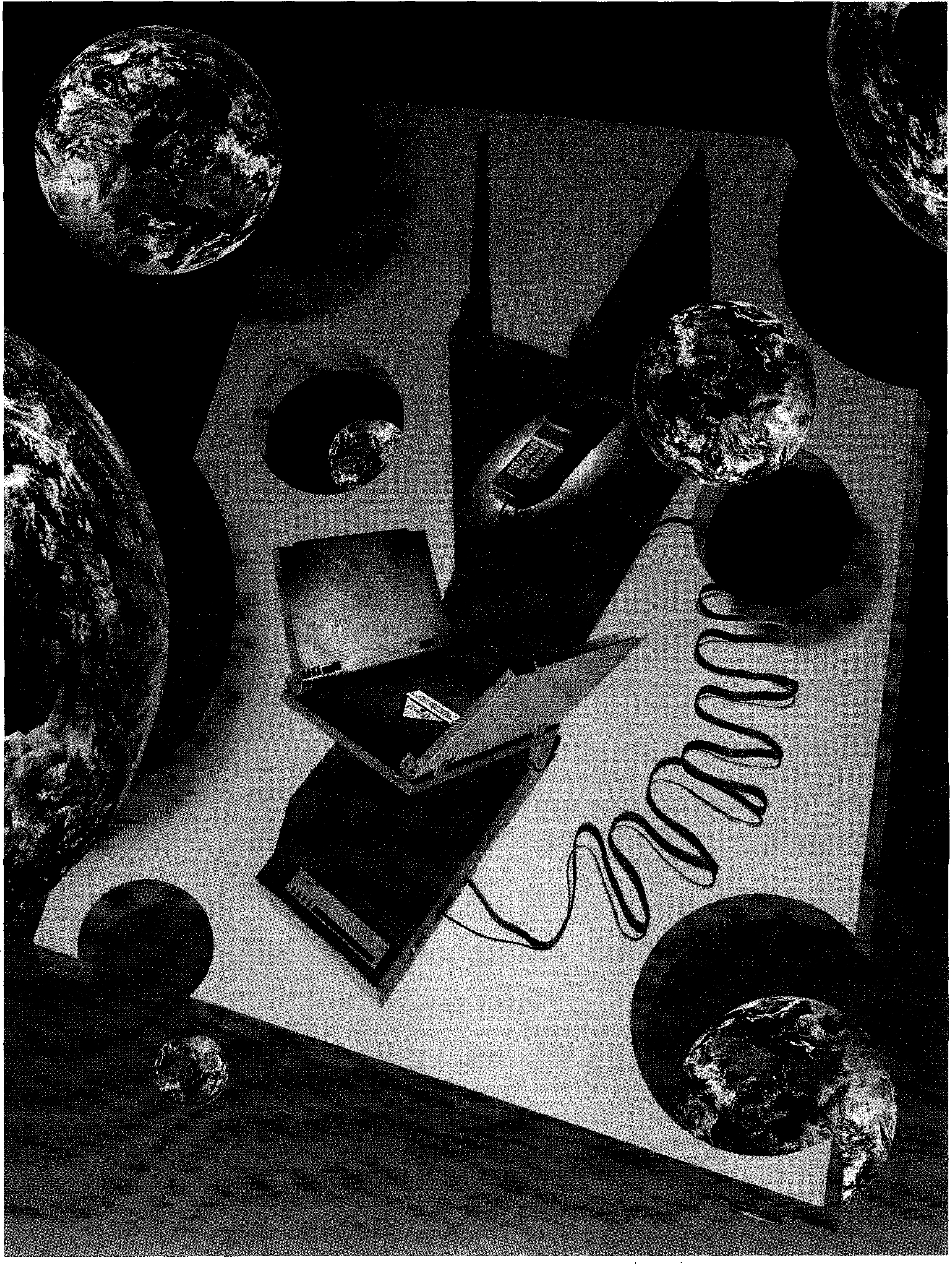
SONY

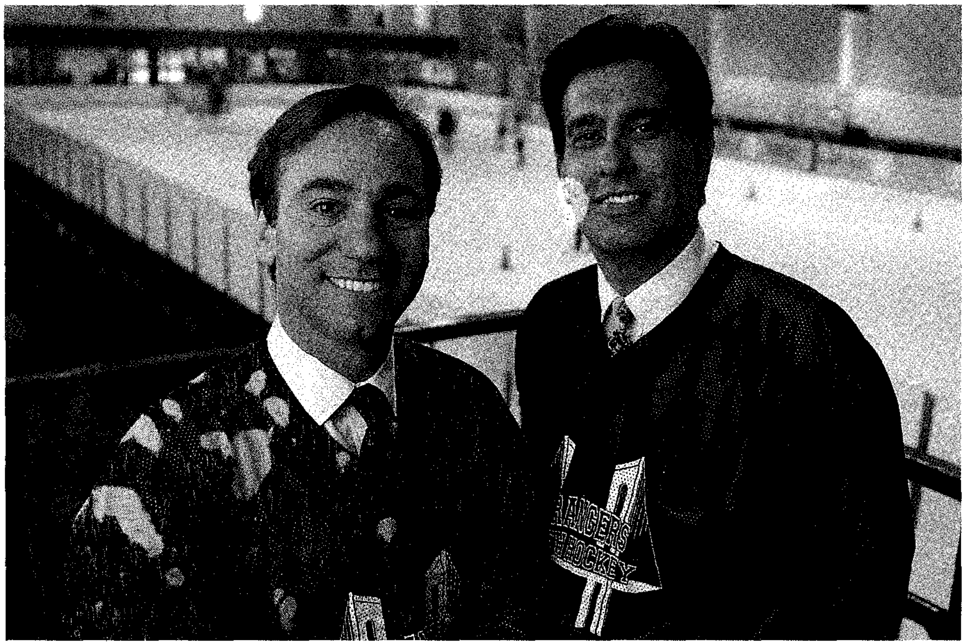
SONY'S remote-control Web TV lets you access the Internet from any TV, has e-mail capability, and is $330 at J&R Music World (23 Park Row; 238-9000) and S&S Sound City (58 West 45th Street; 575-0210). Keyboard, $80, not included.

SHIMANO step-in leather snowboard boots ($189.99) and alloy-metal bindings ($179) eliminate straps and buckles. The step-ins can be mounted to any snowboard except Burton's (the K2 board shown is $410). All items available at Blades Board & Skate (all locations).



MAGELLAN'S micro COM-M satellite telephone is the size of a hardcover book, weighs just over five pounds, and can call or fax to and from anywhere in the world, even without a phone jack. It's $8,000 at Spectra (762 Madison Avenue; 744-2255).

What really impressed me was how excited they were about this little skating facility on Staten Island.



Sal Tirro, Owner, Staten Island Skating Pavilion & Dominick Tutrone, Manager, Economic Development on Staten Island from Con Edison

One year ago, Sal Tirro had never heard of a low-emissivity ceiling. He had, however, heard horror stories from his neighbors on Staten Island's South Shore about the 5 a.m. practices and New Jersey commutes they endured just so their kids could get ice time at the nearest rink. So he decided to help out by building the Staten Island Skating Pavilion. Never mind that Sal didn't know a thing about making ice. Con Edison did.

"During the design stage, we brought in the same energy consultant who helped design the ice rinks at Chelsea Piers on the West Side," explains Dominick Tutrone, Con Edison's Manager for Economic Development on Staten Island. The consultant showed Sal ways to cut his energy consumption, such as infra-red controls, proper insulation, high-efficiency lighting and refrigeration, reclaiming hot water heat and low-emissivity ceilings. And while Staten Island's future Wayne Gretskys and Dorothy Hamills might not appreciate those things, Sal does.

"Con Edison gave a small facility on Staten Island the same attention they gave a $55 million facility in Manhattan. With some companies, you feel like you're getting lost in the shuffle. They made it clear we're not just a number."

Con Edison

THE COMPANY YOU KNOW. THE PEOPLE YOU TRUST.

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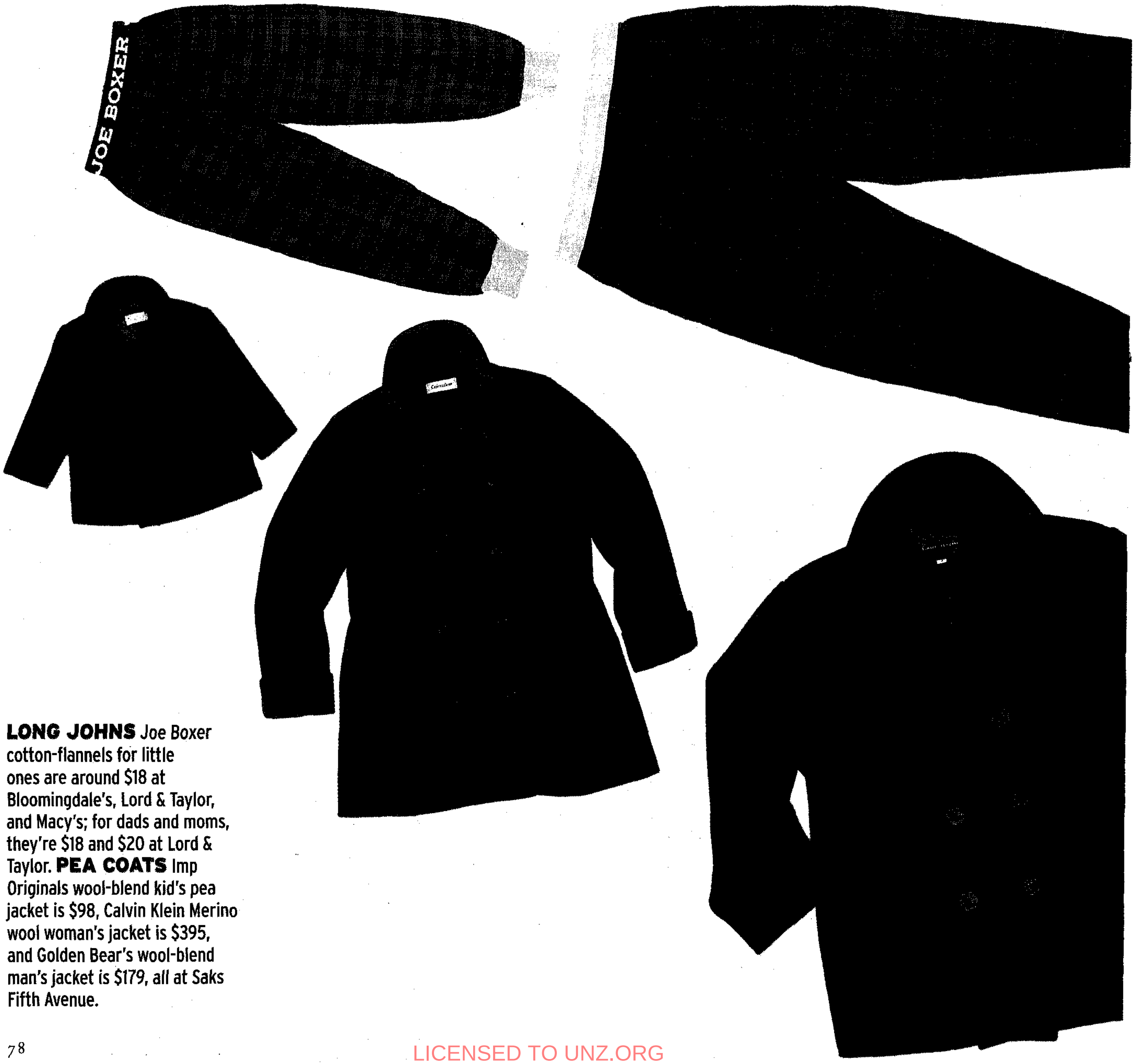
Ménages à Trois

THE THREE BEARS HAD IT JUST RIGHT: GO FAMILY-STYLE WITH GIFTS THAT COME IN **SMALL, MEDIUM, AND LARGE.**

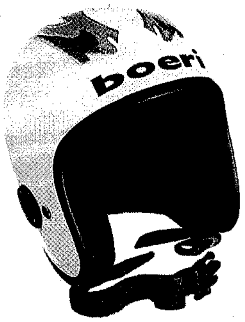
PHOTOGRAPHED BY STEVE WISBAUER

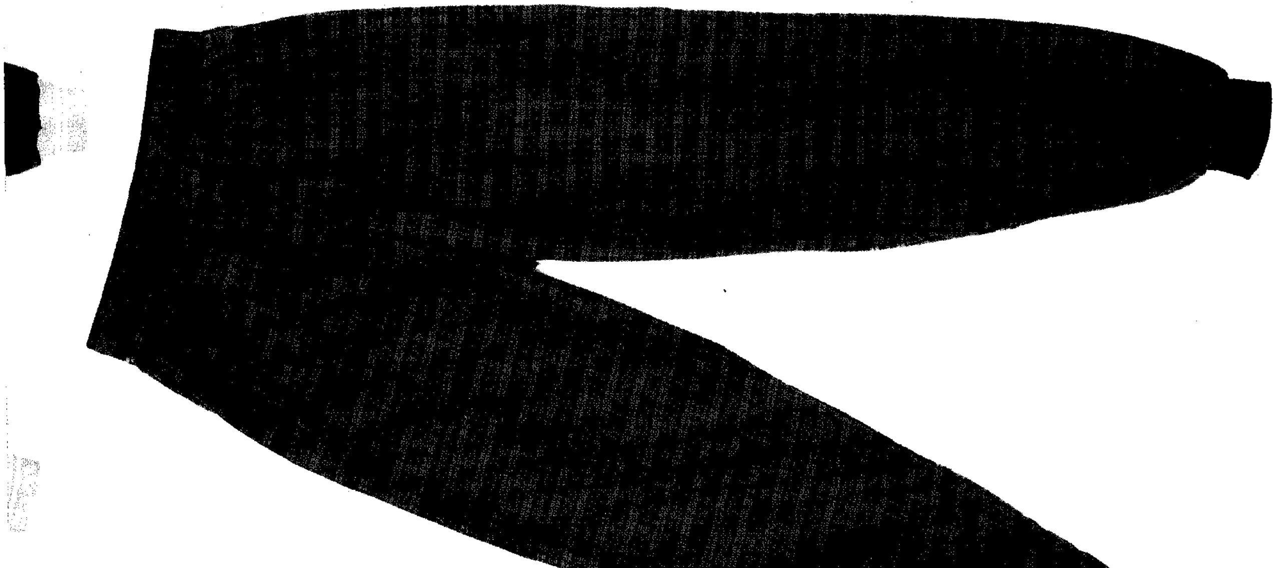


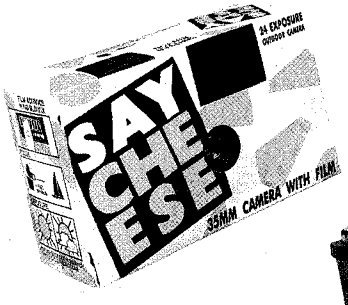
LONG JOHNS Joe Boxer cotton-flannels for little ones are around $18 at Bloomingdale's, Lord & Taylor, and Macy's; for dads and moms, they're $18 and $20 at Lord & Taylor. **PEA COATS** Imp Originals wool-blend kid's pea jacket is $98, Calvin Klein Merino wool woman's jacket is $395, and Golden Bear's wool-blend man's jacket is $179, *all* at Saks Fifth Avenue.

HELMETS Italian Boeri Myto ski helmets come in four sizes, have a shatter-resistant polycarbonate shell, and are $87.95 at Paragon Sporting Goods (867 Broadway, at 18th Street; 255-8036).

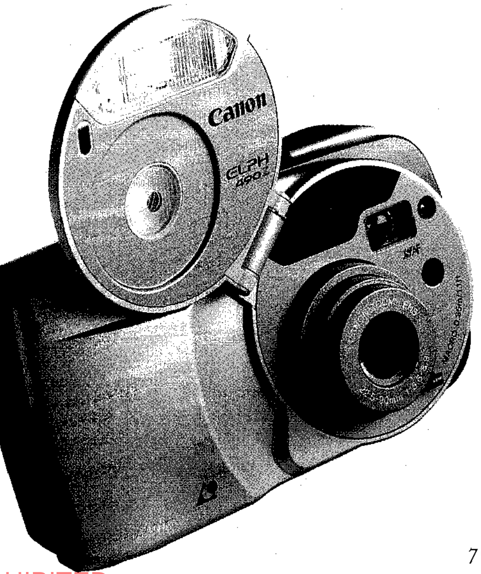
Holiday
Gifts






SAY CHEESE
35MM CAMERA WITH FILM
24 EXPOSURE OUTDOOR CAMERA

LEICA
minilux
LEICA SUMMARIT


Canon
ELPH 490Z

CAMERAS Say Cheese single-use camera for kids is $8.99 at My Favorite Place (265 West 87th Street; 362-5320). Canon's ELPH 490Z power-zoom camera is $399.95 at B&H Photo (119 West 17th Street; 206-1010). Leica Minilux automatic camera with manual controls is around $800 at Adorama (42 West 18th Street; 675-6789), B&H Photo, and Tamarkin New York (670 Broadway, room 501; 677-8665).

GAP
Swiss-Bob

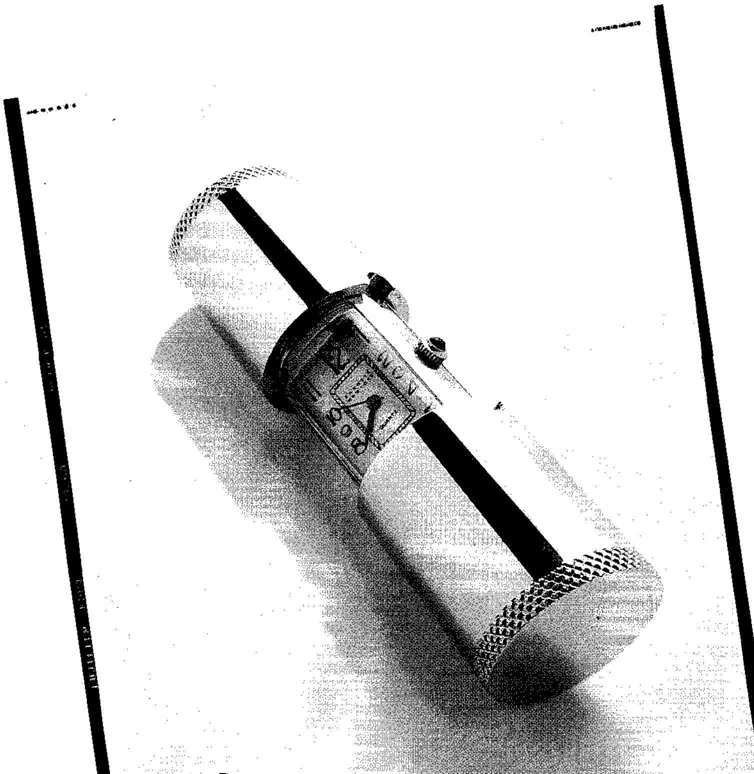
MITTENS Baad Hats elbow-length Polartec mittens for infants, kids, and adults are $20, $30, and $32 at Marsha D.D. (1324 Lexington Avenue, near 88th Street; 534-8700) and Nancy & Co. (1242 Madison Avenue, at 89th Street; 427-0770). **SLEDS** Swiss-Bob one-size-fits-all polyethylene-plastic sleds are $30 at Barneys New York (both locations). **SWEATERS** Infant's cotton ski sweater is $28; kid's is $42; adult's is $58 at all GapKids and at the Gap (select locations).

JEAN JACKET Baby GUESS cotton jean jacket is $38, parents' GUESS jackets are $88 at Bloomingdale's. **BOOTS** Frye Harness boots for children are $65 on Macy's 5th floor; for women and men, they're $130 at the Village Cobbler (60 West 8th Street; 673-8530). **SOCKS** Ralph Lauren cotton-blend socks for infants, moms, and dads are $5.50, $9, and $9.50 at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street; 606-2100).

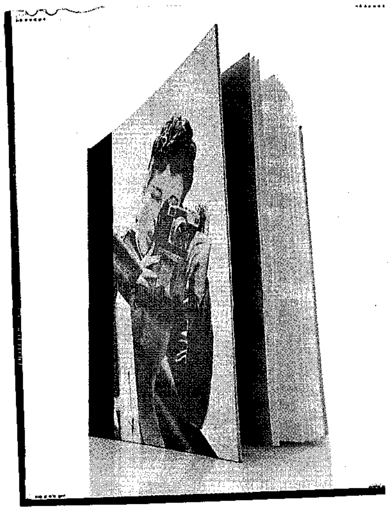
Multiple Choices

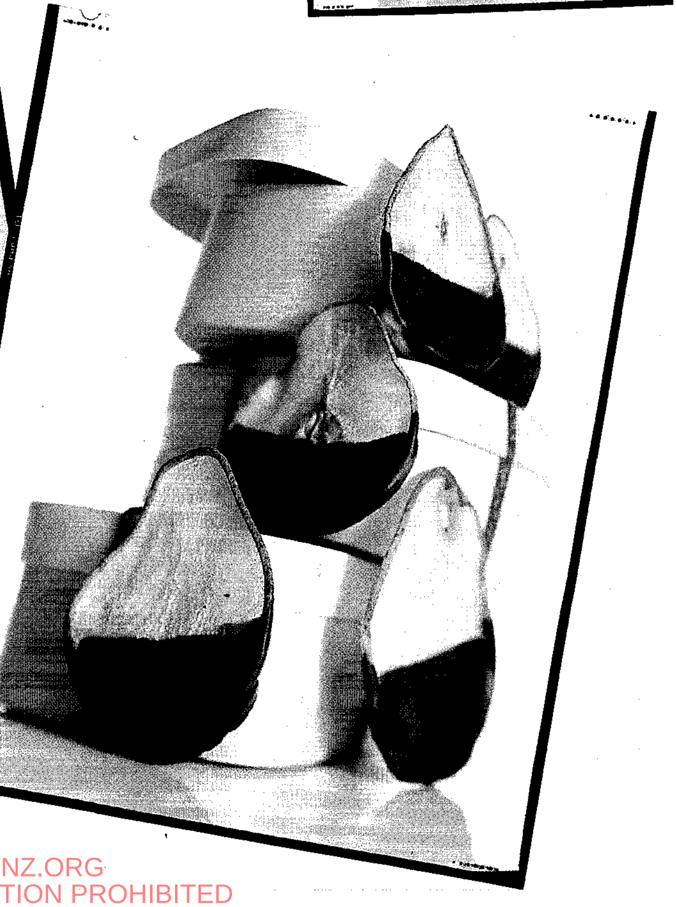
'TIS A GIFT TO BE SIMPLE: IF ALL ELSE FAILS, **FIND ONE PERFECT ITEM** AND BUY IT FOR EVERYBODY ON YOUR LIST.

PHOTOGRAPHED BY FRANCESCO MOSTO

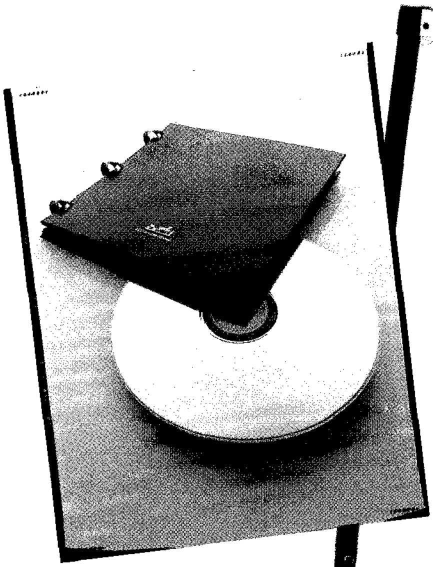


SMALL WONDERS
Clockwise from right, Clik photo album with "window" frames is $75 at Felissimo (10 West 56th Street; 247-5656). Wooden crate filled with dried pears dipped in dark chocolate is $15 for four ounces at Manhattan Fruitier (105 East 29th Street; 686-0404). Bruce Parisi frosted-resin bud vases are $10.95 at *Amalgamated Home* (9 Christopher Street; 255-4160). Silver-plate-on-brass pull-out travel clock is $80 at Barneys New York (both locations).

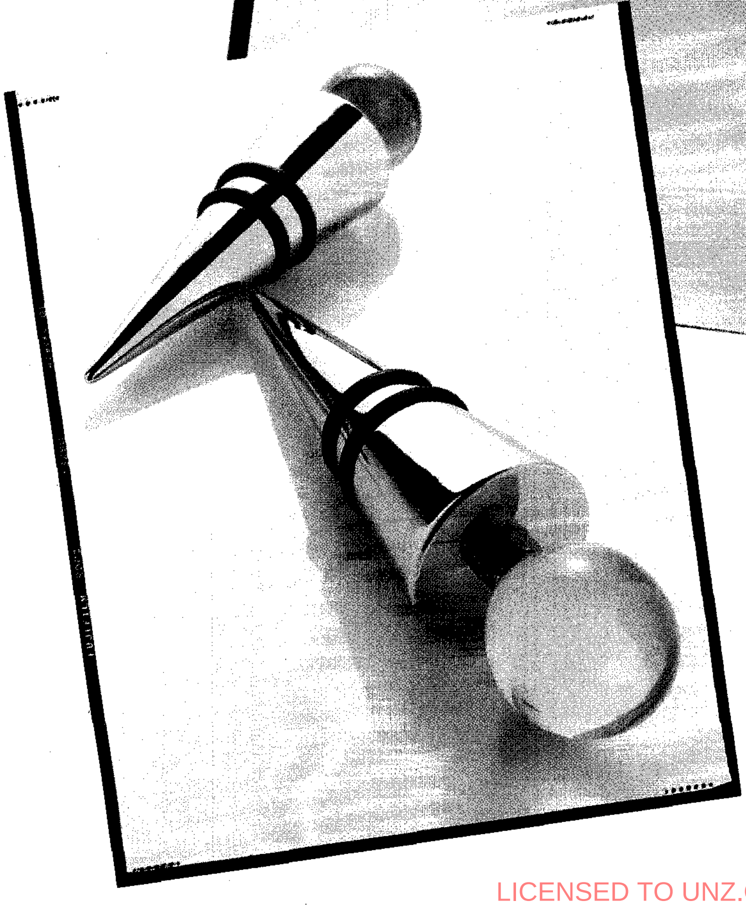




HIGH STYLE Clockwise from below, Prada nylon tissue holder is $45 at Prada (841 Madison Avenue, at 70th Street, 327-4200; and 45 East 57th Street, 308-2332). French "À votre santé" ("To your health") hand-painted glass vitamin bottle with cork stopper is $25 at La Maison Moderne (144 West 19th Street; 691-9603). Frizzo stainless-steel champagne stoppers with resin tops are $25 each at Lamalle Kitchenware (36 West 25th Street, sixth floor; 242-0750). Cardboard travel CD holders are $60 at Hermès (11 East 57th Street; 751-3181).

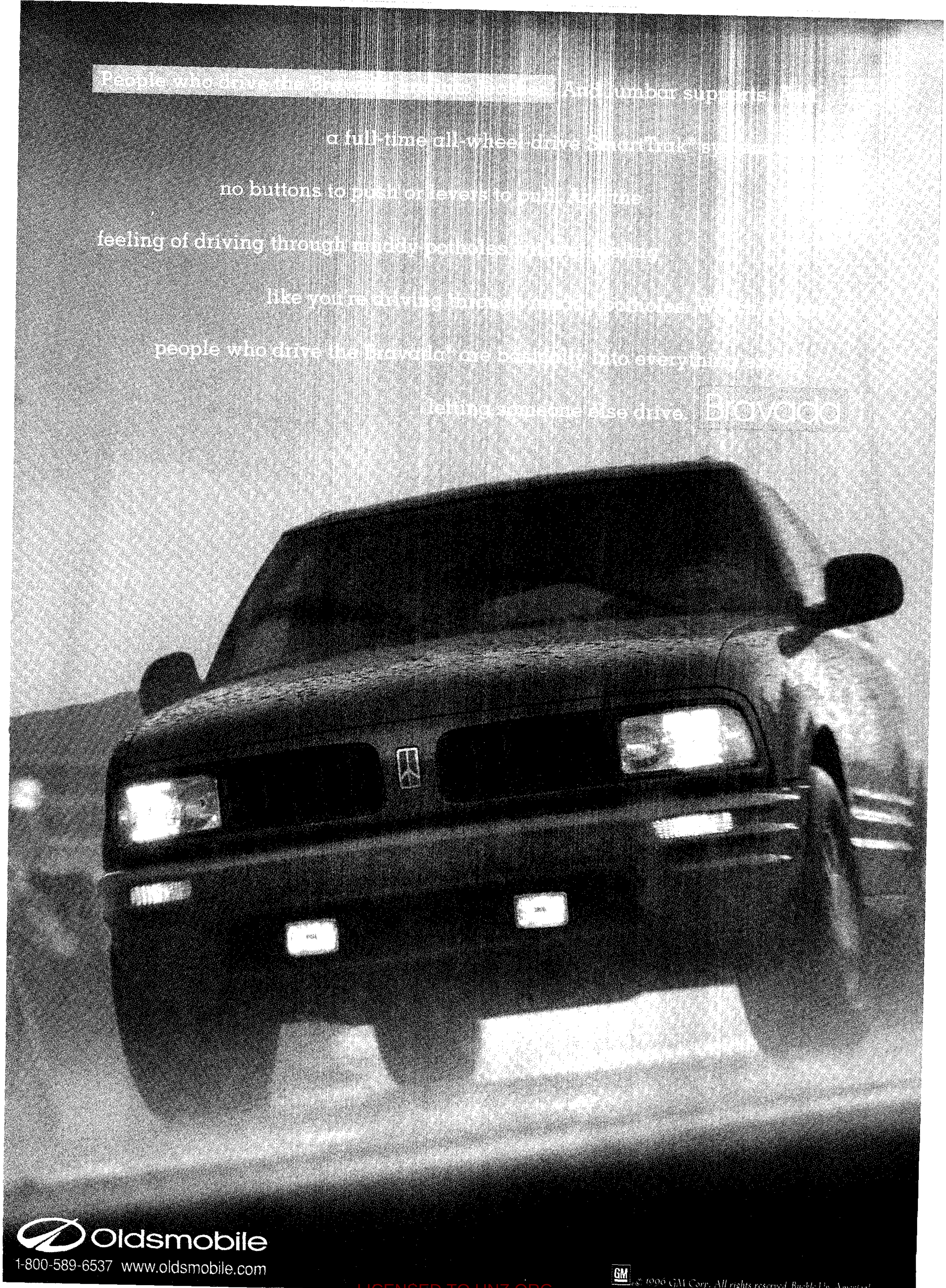


a votre Santé



FUJIFILM RDPII

WARM THOUGHTS
Clockwise from right, German stainless-steel salt and pepper mills with Peugeot grinders are $145 each at the LS Collection (469 West Broadway; 673-4575). Leather-covered restaurant journals are $35 at Takashimaya (693 Fifth Avenue, near 54th Street; 350-0100). Hand-forged silver-plate-on-brass frame is $45 at the Metropolitan Museum of Art Shop (1000 Fifth Avenue, at 82nd Street; 879-5500, ext. 4096). Amaya Arzuaga's six-foot-long wool-and-acrylic scarves are $40 at Camouflage Downtown (141 Eighth Avenue, near 17th Street; 691-1750).


People who drive the Bravada are into leather. And lumbar supports. And
a full-time all-wheel-drive SmartTrak™ system with
no buttons to push or levers to pull. And the
feeling of driving through muddy potholes without feeling
like you're driving through muddy potholes. Which is why
people who drive the Bravada® are basically into everything except
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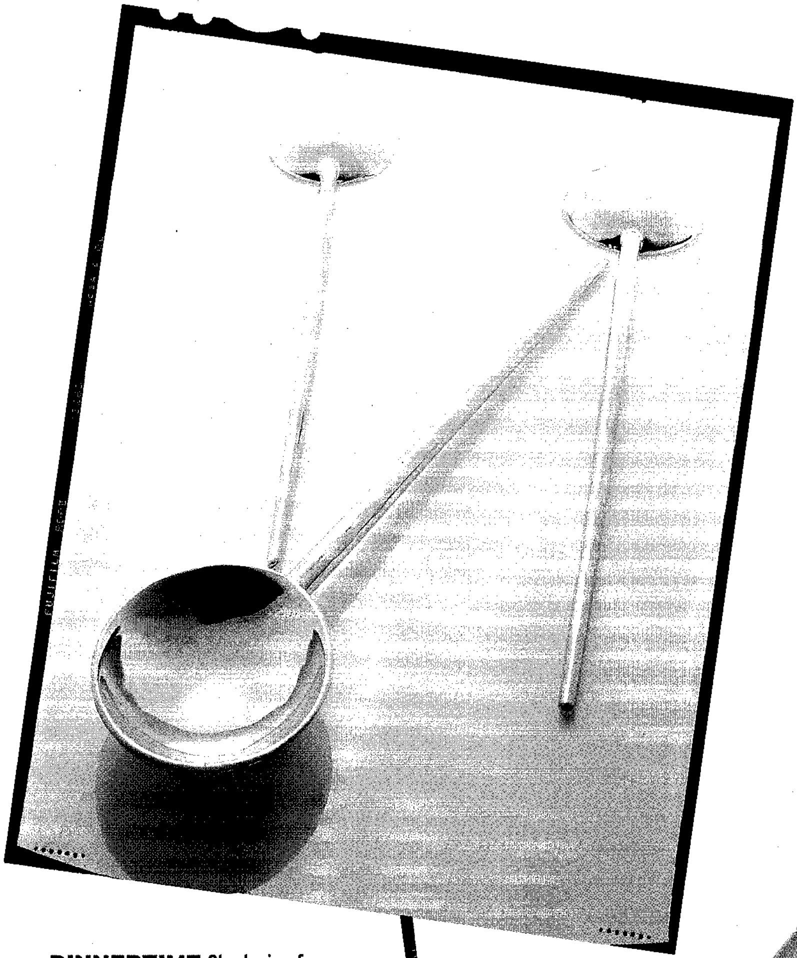

DINNERTIME Clockwise from top right, Kotobuki ceramic rice bowls are $12.50 at Wolfman-Gold & Good Company (117 Mercer Street; 431-1888). Rotate the globe, and the World Time Alarm Clock shows the date and time of any city; it's $39.50 at Frank McIntosh Home at Henri Bendel. York stainless-steel carving set is $60 at Calvin Klein (654 Madison Avenue; 292-9000). Silver-plate espresso spoons are $45 for four at the Metropolitan Museum of Art Shop.

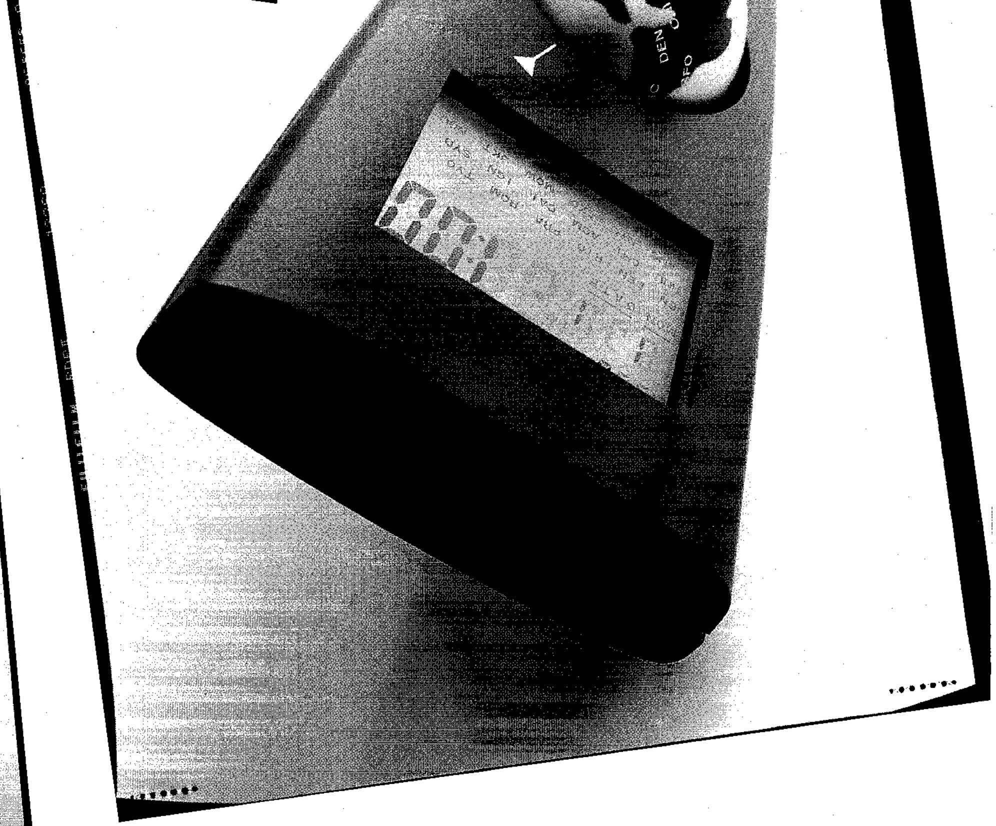

Photo Michelangelo Di Battista Art. Moschino

I

MOSCHINO BOUTIQUE
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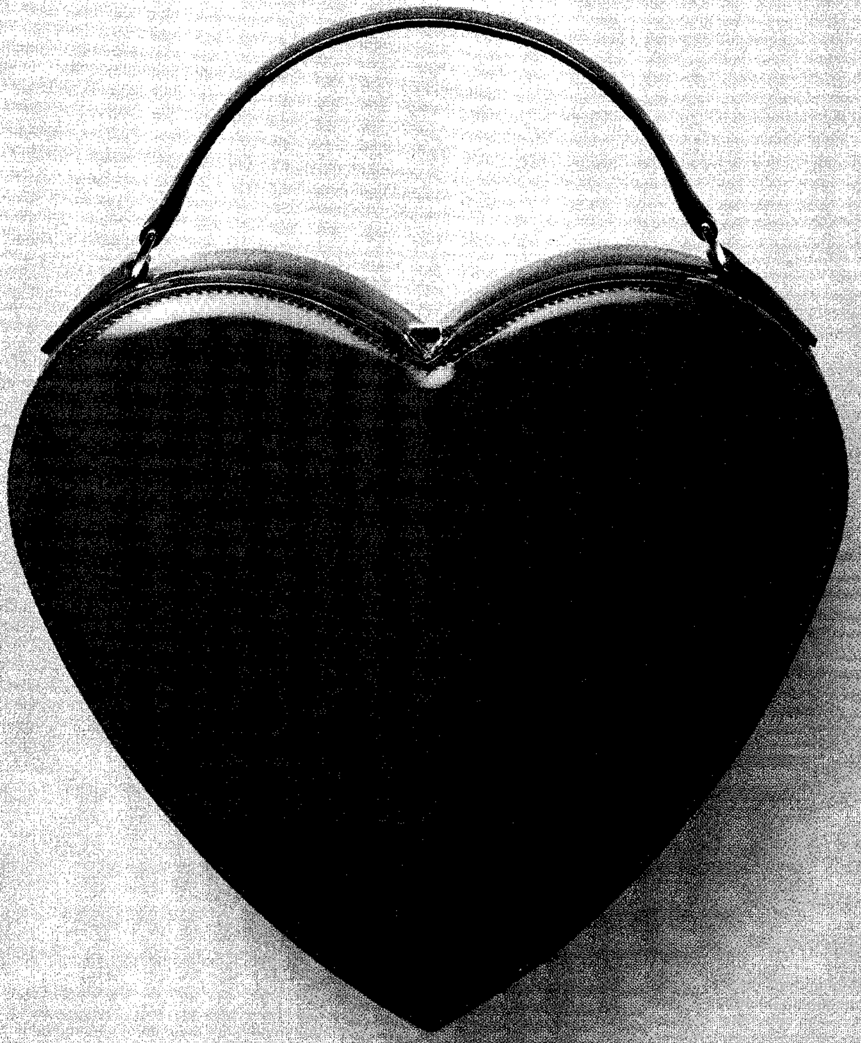

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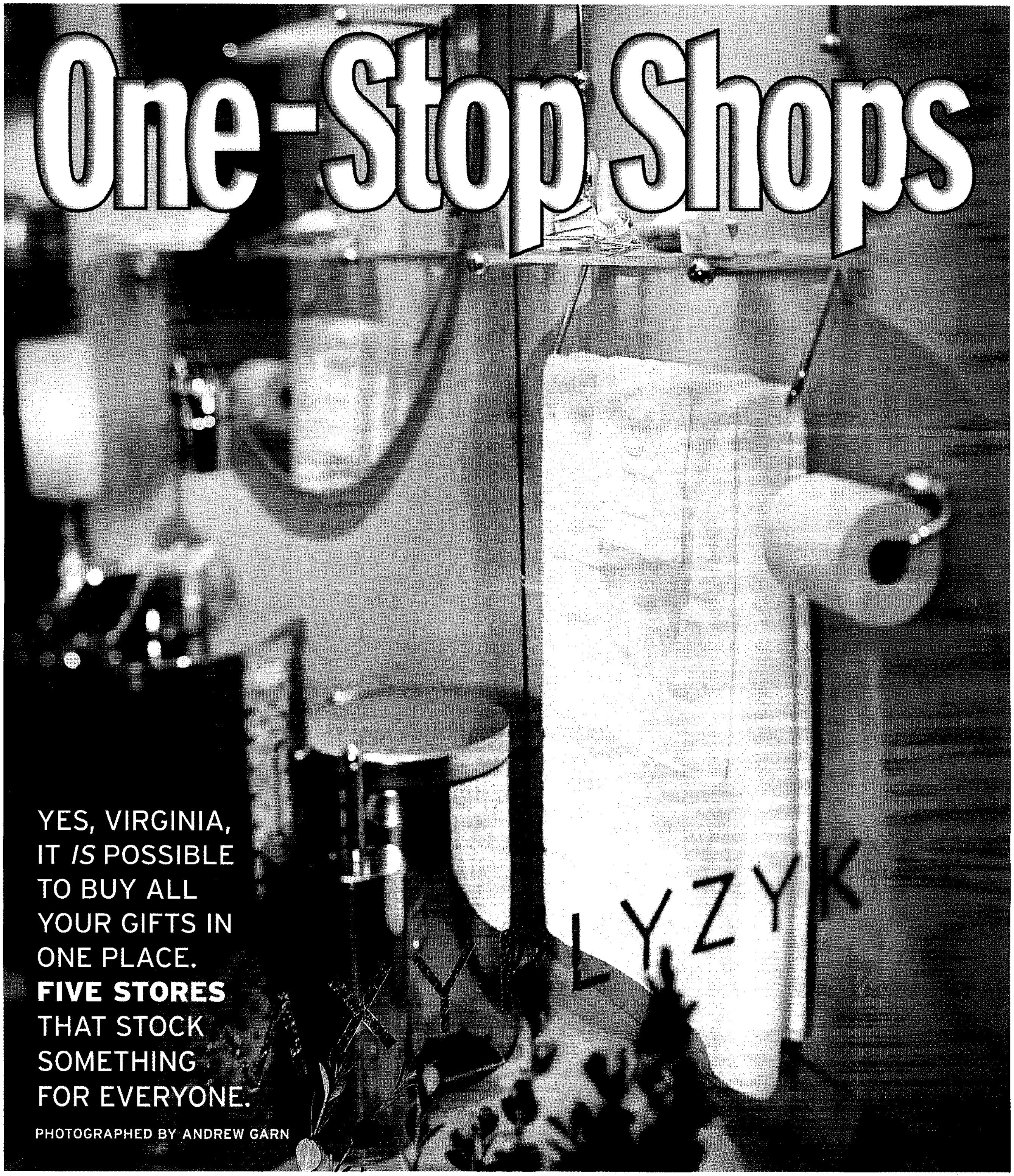
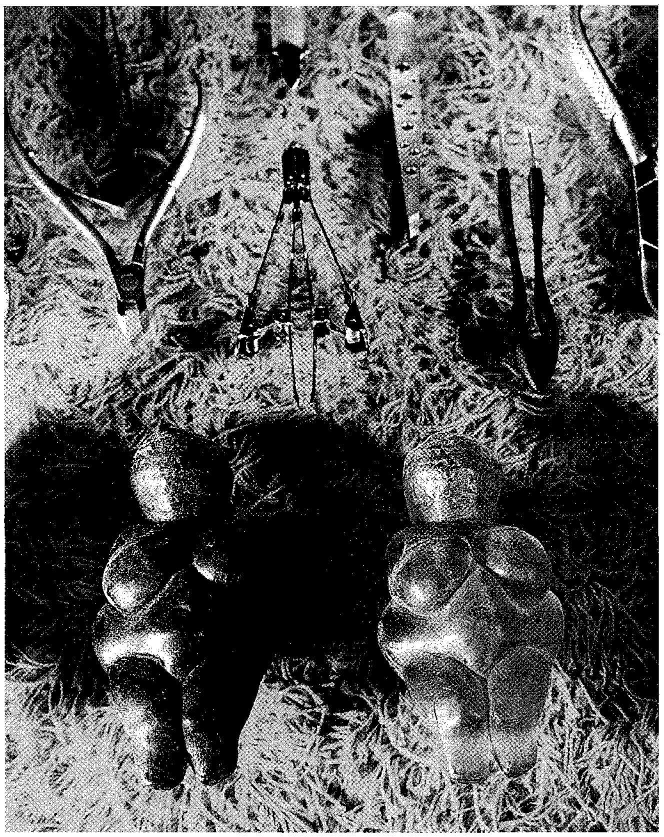


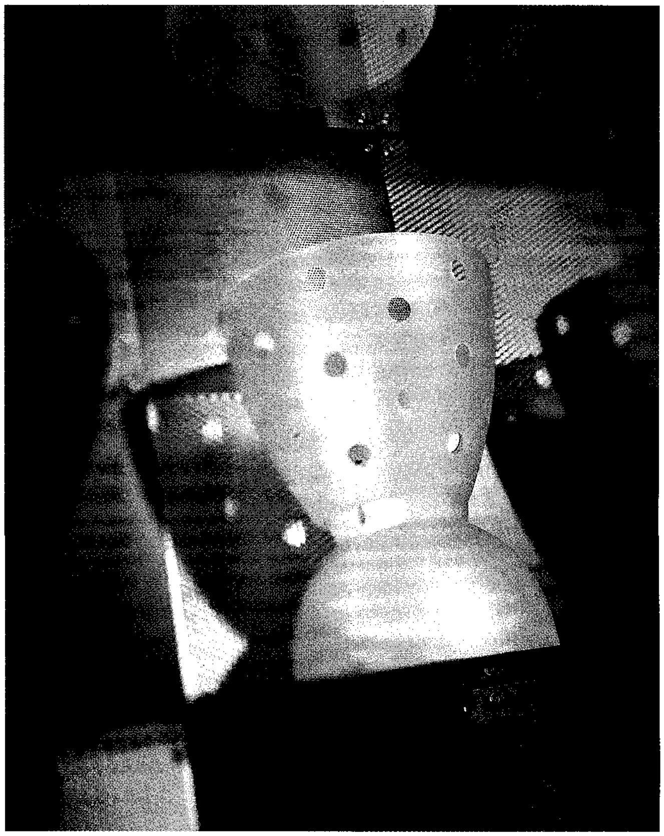
YES, VIRGINIA, IT *IS* POSSIBLE TO BUY ALL YOUR GIFTS IN ONE PLACE. **FIVE STORES** THAT STOCK SOMETHING FOR EVERYONE.

PHOTOGRAPHED BY ANDREW GARN

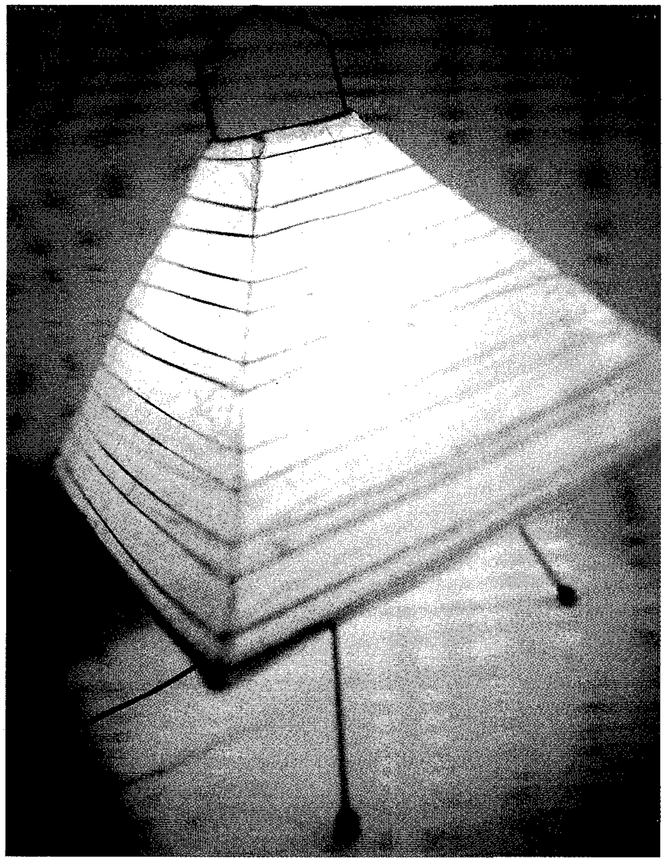
MXYPLYZYK Good design is the guiding philosophy at Mxyplyzyk (125 Greenwich Avenue, at 13th Street; 989-4300), yet owners Peter Maase and the two Kevins (Brynan and Terpstra) are also pushovers for things quirky. So they've pulled together something for everyone: stylish home furnishings (magazine racks, lamps, picture frames, vases) along with oddball stuff such as finger flashlights and Audubon bird calls. Above: Robert Sonneman's chrome-and-glass shelves are $180 to $330.



Sarah Schwartz's Venus of Willendorf soaps are $22; Swiss Rubis stainless-steel tweezers, nail clippers, and scissors are $25 to $66.



Hans Maier-Aichen's translucent plastic fruit bowls for Authentics come in four brights as well as colorless, and they're $12.

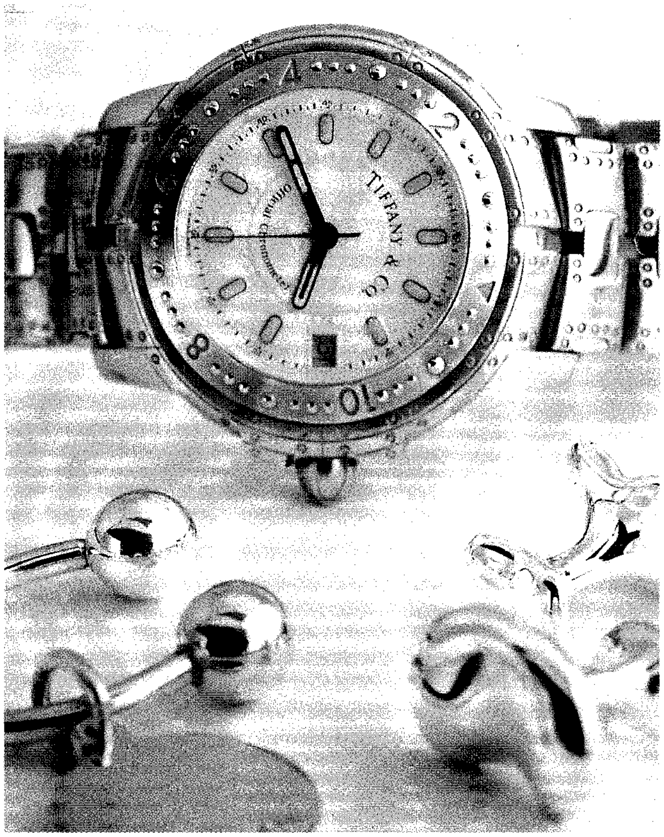


Nagoya-rice-paper-and-bamboo table lamp by Associate West Imports of California stands on steel legs; it's $45 (others are $35 to $95).

oof!
meow!
GOOD DOG
GOOD DO

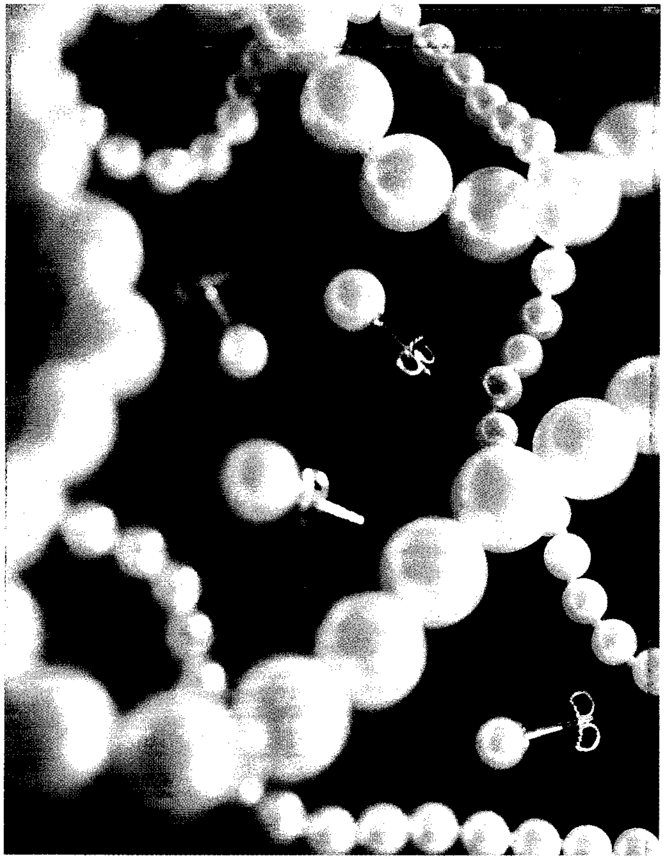
"Cruella" velvet bathrobe with dalmatian-print trim is $100; treats for pets and their owners range from $3.95 for a toy to $60 for bookends.

TIFFANY Sure, there are tanzanite-and-diamond necklaces for $155,000 and Chrysanthemum sterling-silver tea sets for $13,495, but the rather surprising news is that you don't have to be Bill Gates or a Rockefeller to do *all* your holiday shopping at Tiffany & Company (727 Fifth Avenue, at 57th Street; 755-8000). The mix is eclectic, and there are scores of gifts that won't cause credit-card meltdown: champagne flutes for $16, lead-crystal candlesticks for $40, sterling-silver pens for $50, and link bracelets for $60. H. F. Metzler's nine-foot-tall bronzed Atlas clock, above, dominates the entrance.

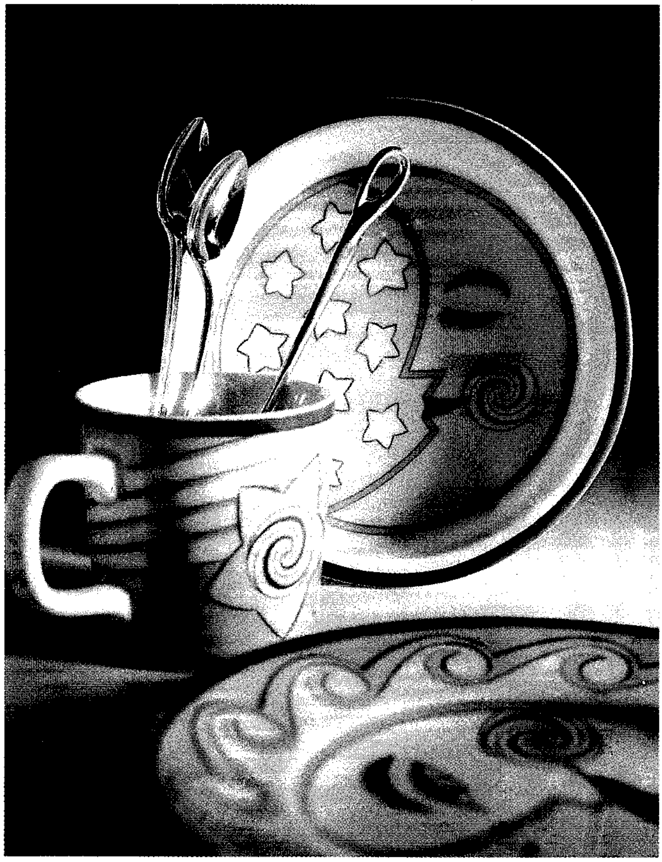


Sterling-silver Screwball key ring is $35; Streamerica stainless-steel watch is $3,200; Elsa Peretti sterling-silver bean cuff links are $150.

Crystal connoisseur wine glasses—cordial, Bordeaux, white wine, champagne flute, port wine, and Burgundy (not shown)—are $32 each.

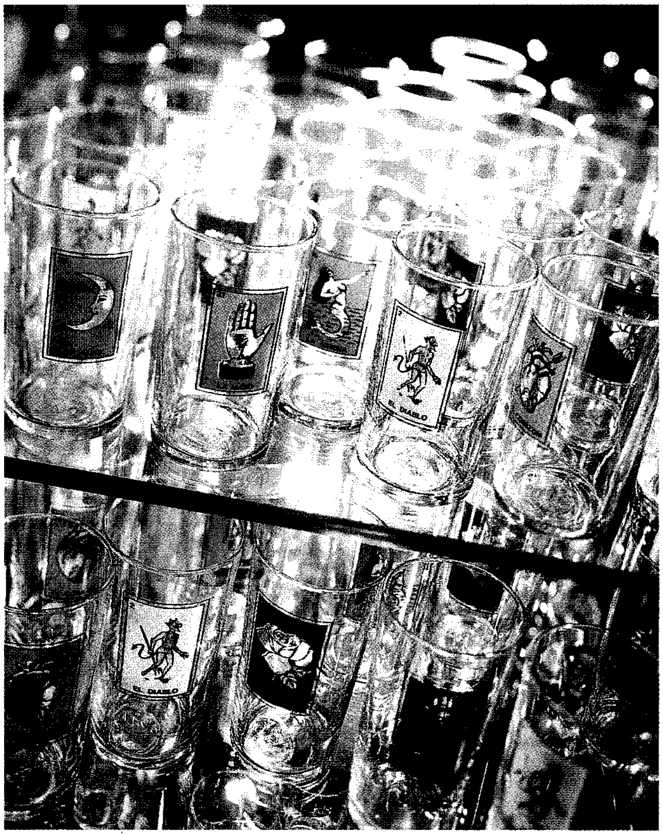


Cultured-pearl studs are $135 to $2,450; cultured-pearl necklace is $1,400; and South Sea pearl necklace with diamond clasp is $97,000.



Celestial bone-china porringer, plate, and mug set for babies is $70; Elsa Peretti sterling-silver spoon is $60; Cordis is $60, and Faneuil is $65.

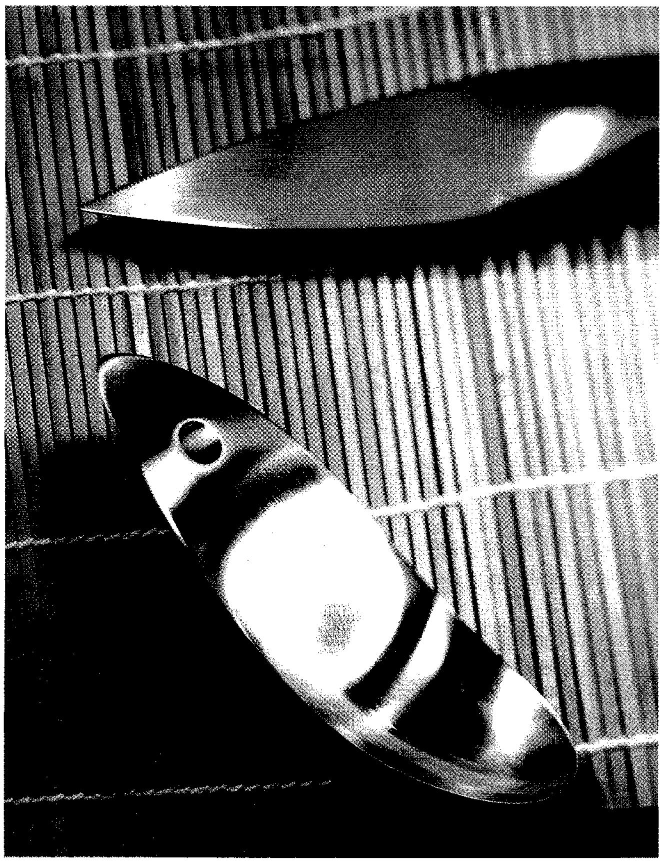
AD HOC What Julia McFarlane and Judy Auchincloss had in mind when they opened Ad Hoc Softwares (410 West Broadway; 925-2652) fourteen years ago, says McFarlane, was "a little linen closet in SoHo." What they have is a small-scale department store. True to the shop's name, there are purposeful things and, yes, lots of bed linens. But the freewheeling stock includes china and clocks, scarves and wastebaskets, toys and vases, sleepwear and dog bowls. The Cloud Nine cotton-flannel pajamas and robe, above, are $70 and $75; Scottish scarves are $35 and $45.



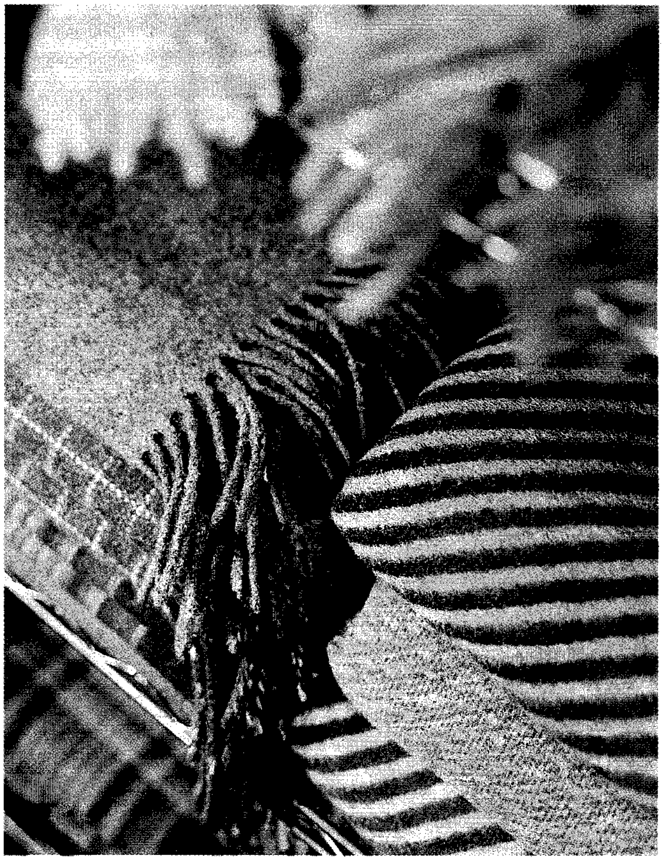
These colorful Loteria juice and tea glasses printed with images from the Mexican game—hands, devil, mermaids, and such—are $5.50 and $6.50.

TO
FREE LUNCH
CARNIVAL
What I Eat

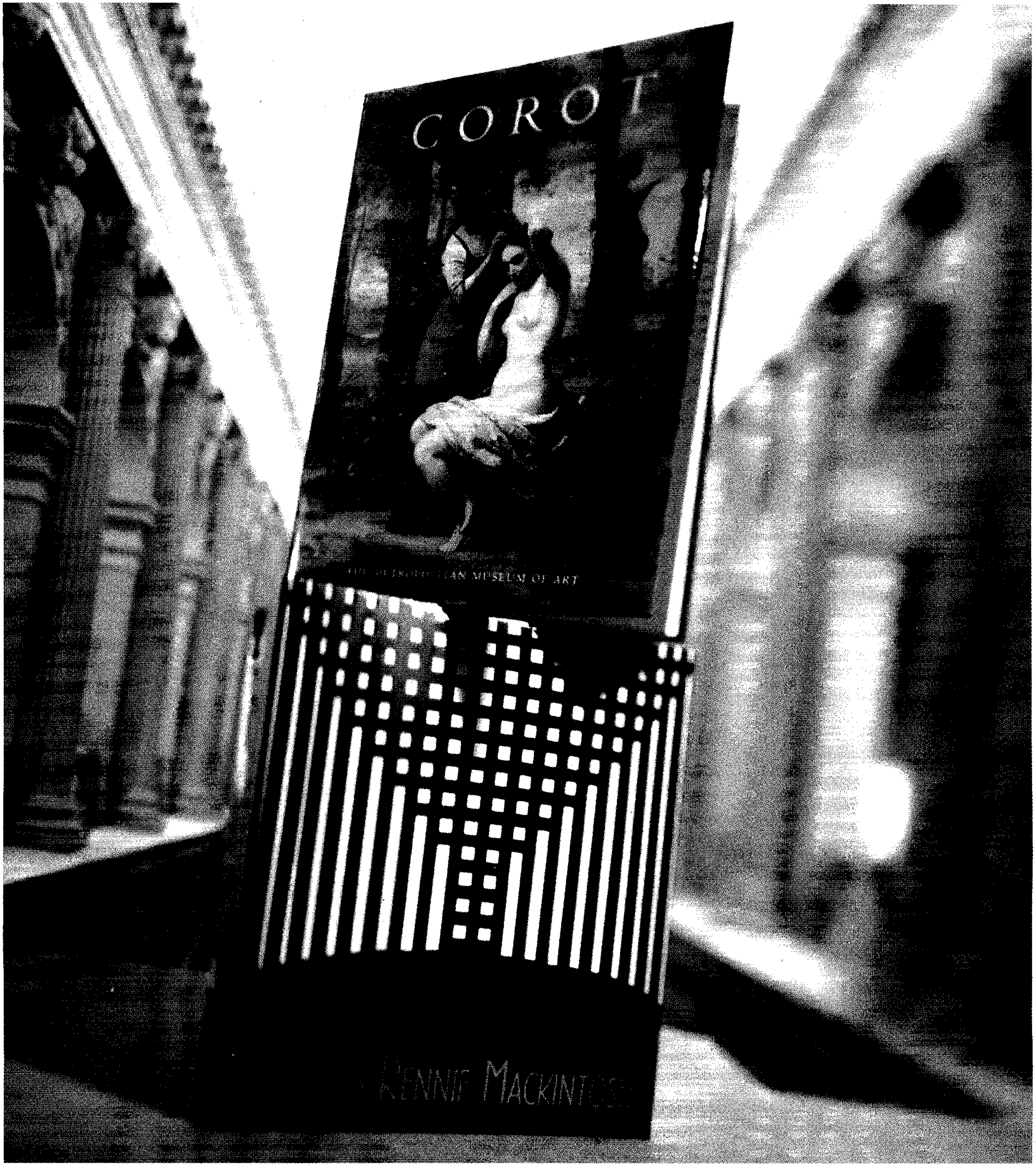
An amazingly well-chosen selection of children's books—from Banyai's *Zoom* to Christopher Wormell's *What I Eat*—are $9.99 to $15.99.



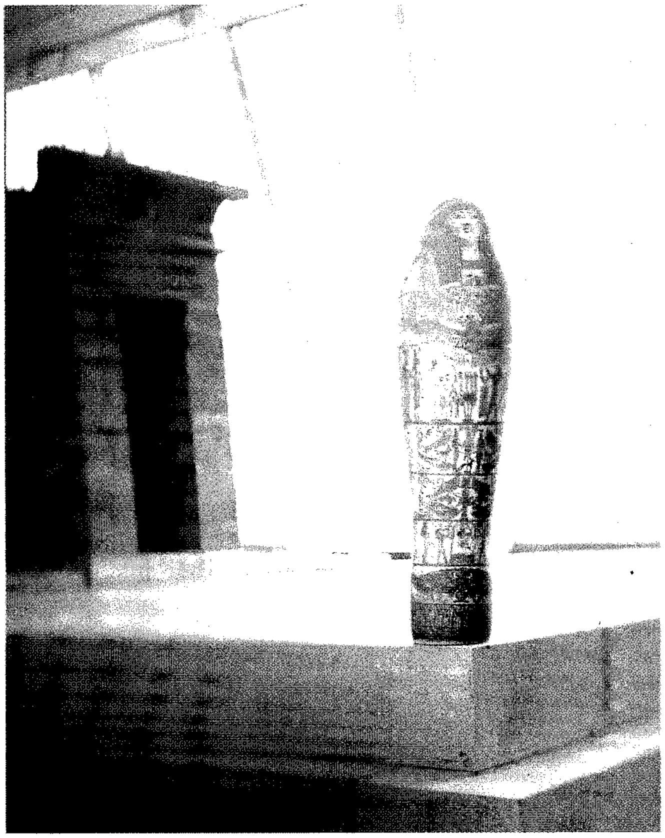
Michael Schneider's sculptural brushed-stainless-steel spoon and knife are made in Germany and are $25 and $77; the Asian bamboo place mat is $7.



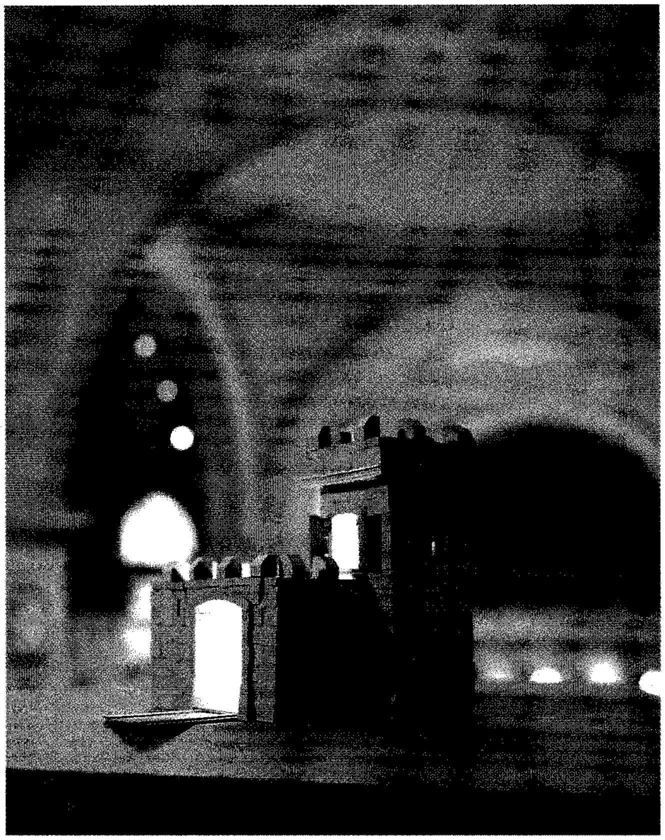
These Scottish, German, and English handwoven wool throws come in plaids and tweeds as well as stripes and are $90 to $250.



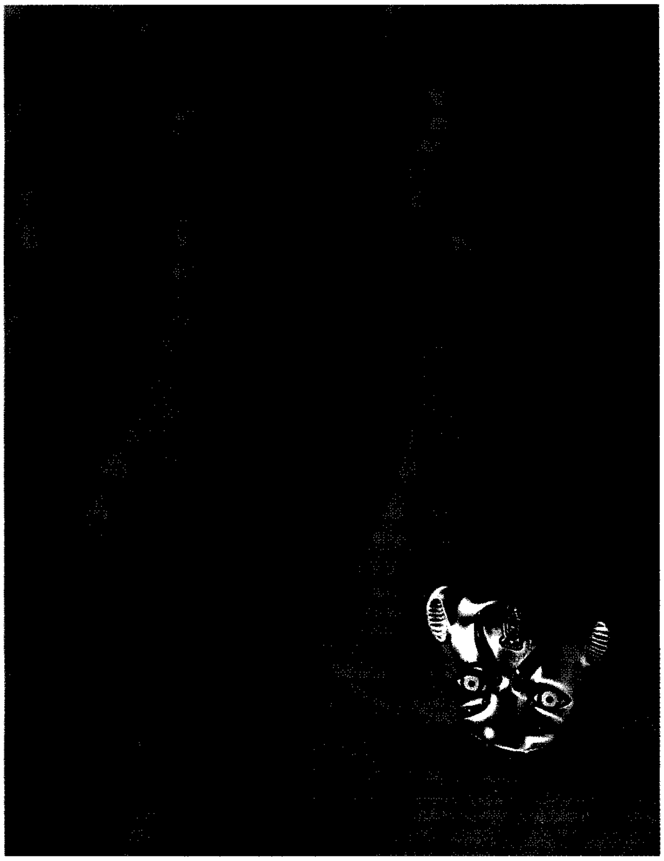
METROPOLITAN No matter if they're art lovers or abstainers, there's a gift for everyone on your list at the Metropolitan Museum of Art Shop (1000 Fifth Avenue, at 82nd Street; 879-5500). Its wares cover the ancients (replicas of a seventh-century Etruscan necklace) and the moderns (Wiener Werkstatte frosted low-ball glasses), the frivolous (shoe magnets) as well as the useful (American Arts & Crafts neckties), the intellectual (*Ages of Homer*) as well as the mind-numbing (500-piece Jackson Pollock jigsaw puzzles). These two books, above, complement current exhibits: *Charles Rennie Mackintosh,* edited by Wendy Kaplan ($60); and *Corot,* by Gary Tinterow, Michael Pantazzi, and Vincent Pomarède ($60).



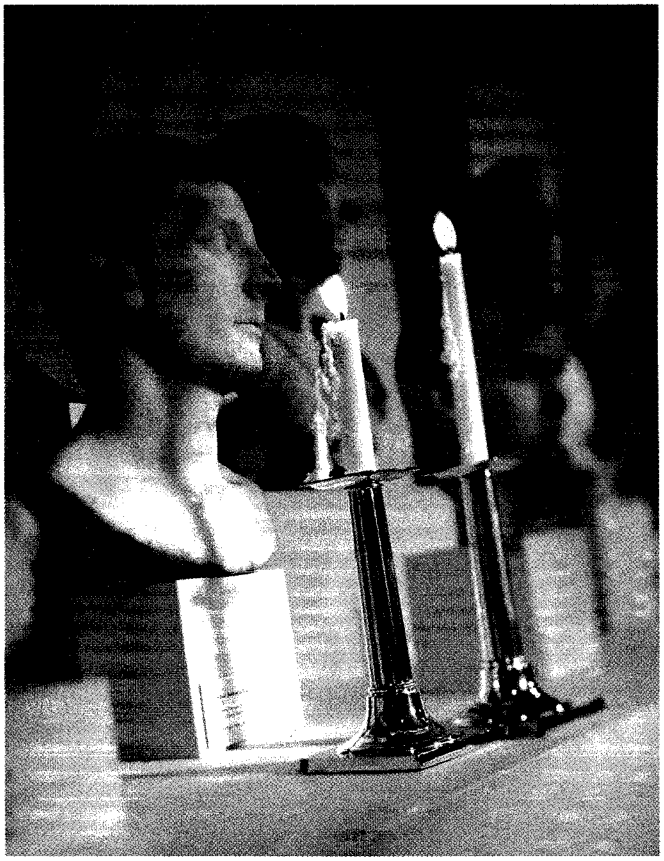
Five-foot-tall inflatable plastic mummy (a replica of a sarcophagus in the Saint Louis Art Museum) is $29.95 in the Children's Shop.



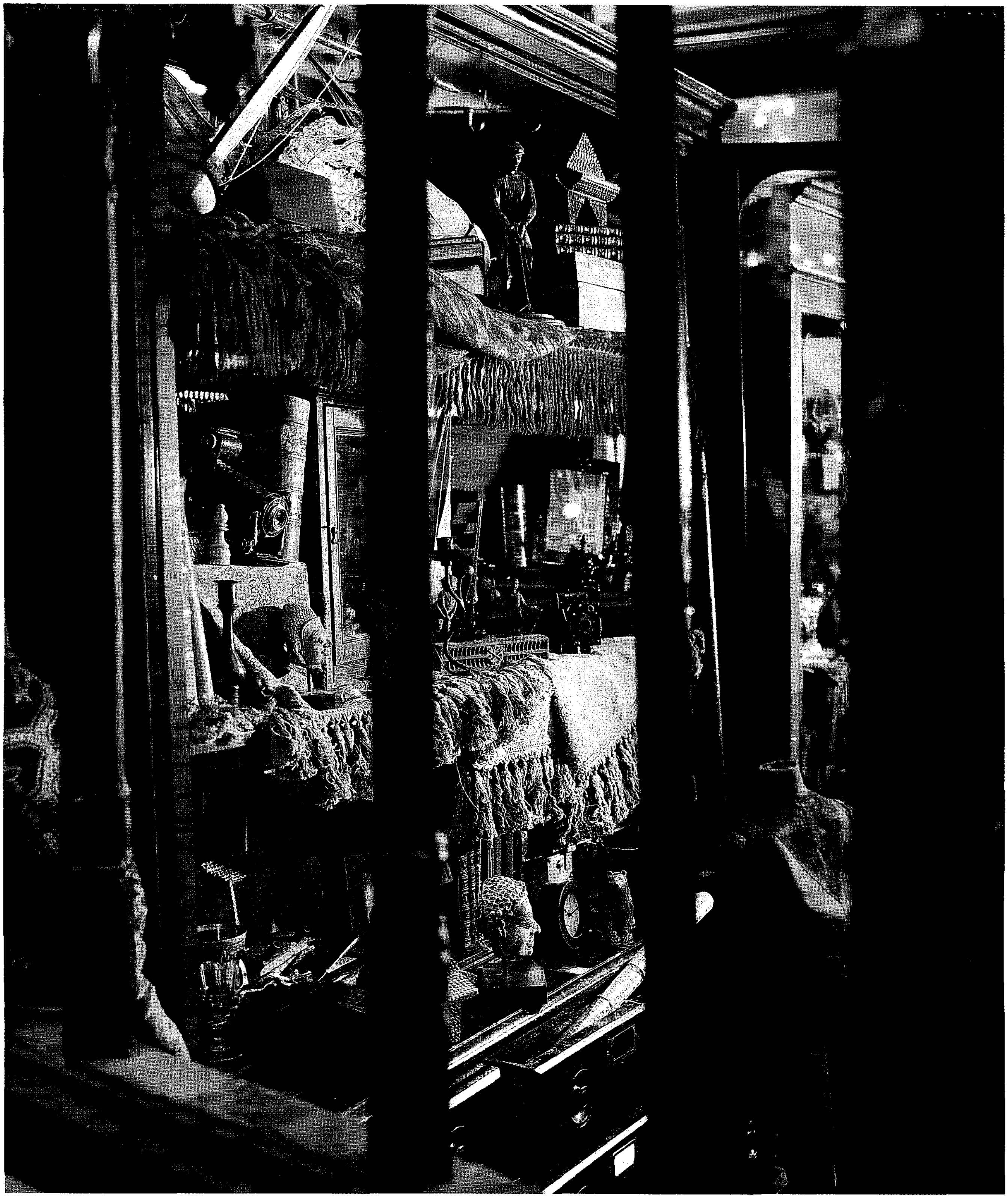
Crusader castle-building kit has a turret and working drawbridge. Kids make it with miniature terra-cotta bricks and cement. It's $40.



This leopard-head pendant is a replica of one of Tutankhamen's treasures; made of 24-karat-gold electroplate and epoxy enamel, it's $55.

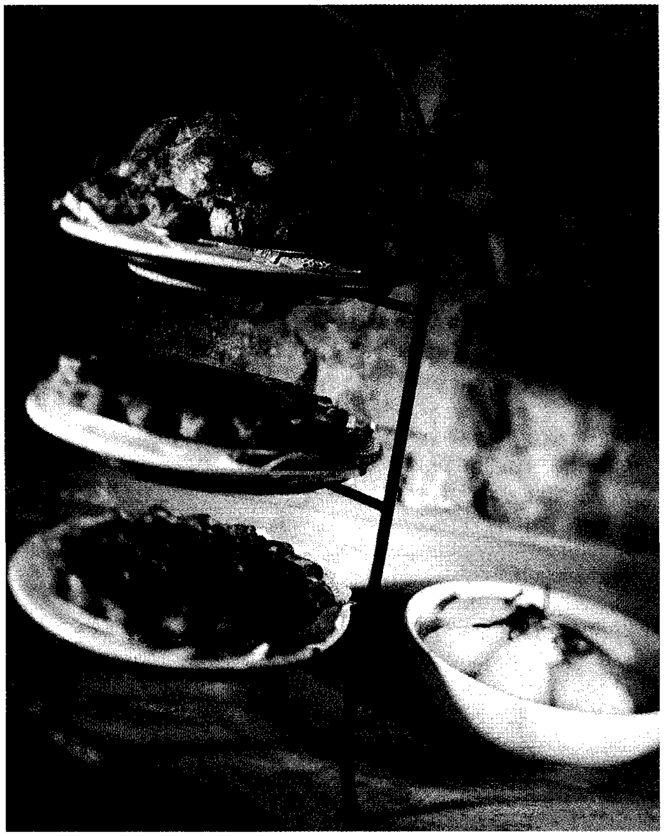


These silver-plate-over-brass candlesticks are reproductions of Isaac Hutton's early-nineteenth-century ones; they're $110 each.

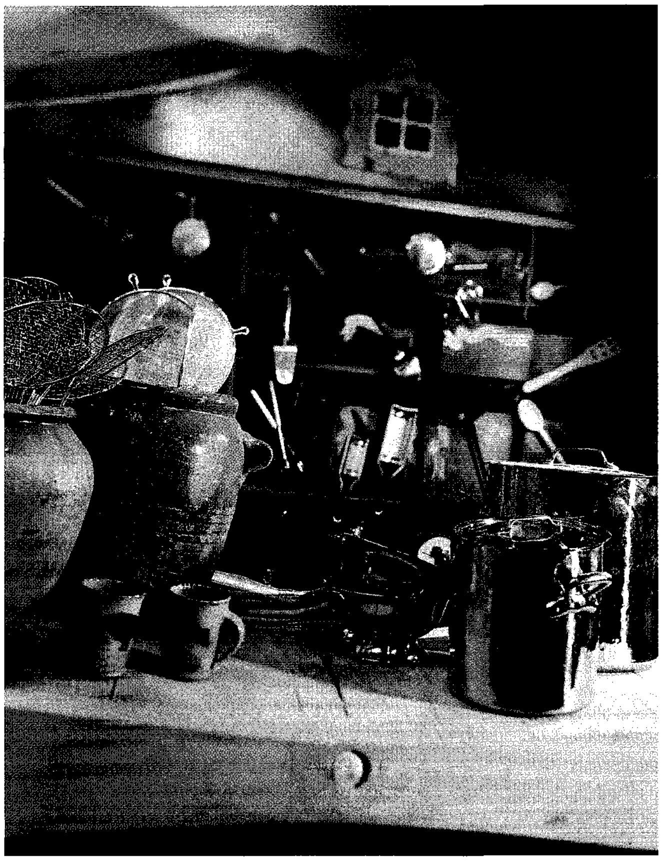


ABC CARPET & HOME In a slap at modernist doctrine, ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000) operates on the principle that more is more. The most recent addition to ABC's ever-expanding universe of stuff is the Kitchen, artfully crammed with practical cooking utensils, pans, and rustic earthenware pottery. But in just about every nook, there are scads of gifty things. Above, desktop bounty: inkwells, picture frames, fountain pens, candlesticks, and leather journals (from $12 to $120).

H. M. Woggle Bug's Sabrina party dress has a rayon-velvet bodice and iridescent organza skirt; it's $120 (in sizes for 1- and 2-year-olds).



Classic apple pies are $6 to $20, pumpkin pies are $5 and $14, and poached pears with chocolate sauce and crème anglaise are $5.50 each.



Mauviel French copper colander and pots are $130 to $530, antique Spanish pots are $85 and $95, and kitchen utensils and gadgets are $2 to $20.

Martin Schwartz's hand-dyed, crushed-silk-jacquard Renaissance pillow is $185; tie-died velvet pillows by Zuzka for Fabricology are $40 to $370.

Seasonal Workers

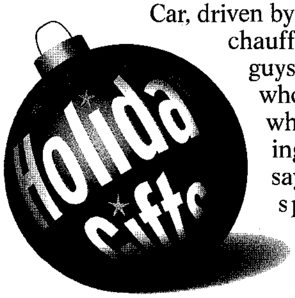
SANTA HAS *HIS* HELPERS. WHY SHOULDN'T YOU HAVE YOURS? A GUIDE TO **PARCELING OUT** HOLIDAY HEADACHES.

REMEMBER LAST YEAR, WHEN YOU LEFT your wallet in the cab while shopping, got your hair caught in the Scotch tape while wrapping, and waited in line for Shetland sweaters until they were nearly out of season? This December, it's going to be different. Let *delegating* be your watchword. Personal shoppers, professional wrappers, cars and drivers, mail-order suppliers—they're all here to help. 'Tis the season: Spread the wealth.

December
23
VICTORIA'S SECRET
CRATE & BARREL
J.CREW
TIFFANY

Holiday Joyrides

IT'S THE ULTIMATE YULETIDE FANTASY, AT least in New York: to have a car wait at the curb while you're inside Saks melting your credit card. But many New Yorkers who wouldn't think twice about spending several thousand dollars in a single afternoon at Barneys still hesitate when it comes to hiring a car and driver. In a town where cashmere blazers are largely viewed as a necessity, the idea of paying someone to sit in an idling sedan while you shop is somehow extravagant, almost indecent. Truth is, though, treating yourself to a chauffeured car for the day is surprisingly affordable. And it can turn the drudgery of hauling bundles along crowded, ice-covered sidewalks into the kind of blithe holiday fantasy you remember from those old Christmas-in-New York movies. So drop your packages, bulky coats, and the odd handbag into the back seat and tell the driver to meet you in front of Bergdorf's in half an hour.



CROWN LIMOUSINE (246-2626) OFFERS ONE of the best values in car service. For a mere $30 an hour (two-hour minimum), you get a late-model Lincoln Town Car, driven by a uniformed chauffeur ("No guys in sandals who don't know where Bloomingdale's is," says a Crown spokesman) and equipped with a cellular phone—so you can let your personal shopper know you're on the way. And what could be more fun than telling the doorman at FAO Schwarz to stow that trike in the trunk of the beige sedan waiting at the curb?

If you're one of those people who simply *must* have a stretch, try **BERMUDA MOTOR CAR RENTING COMPANY'S** (249-8400) limousine service. Bob and Peter Verde, a father-and-son team who have been in the business for more than 30 years, take particular pride in satisfying one-shot customers, who are often given the bum's rush by livery services in favor of repeat clients. Bermuda offers two separate sizes of limo, stretch and regular (both accommodate six passen-

Illustrations by Steven Salerno.

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gers), for one rate—$60 per hour (one-and-a-half-hour minimum).

For something a bit tonier, the excessively fabulous alternative is **ROBERT'S BIG APPLE LIMOUSINE SERVICE** (800-253-4546). Housed in an Upper East Side parking garage that dates from the Jazz Age, this luxe livery service will send you a chauffeur-driven antique Bentley or Rolls-Royce (take your choice of a Silver Shadow or Silver Cloud) at rates that begin at $90 per hour. (Stretch limousines start at a very competitive $50 an hour.) Be warned, though: Sitting in the back of a Bentley T series, you may have to fight off an uncontrollable urge to roll down your window at a traffic light and ask the cabbie stopped beside you whether he has any condiments. MATTHEW FENTON

Surrogate Santas

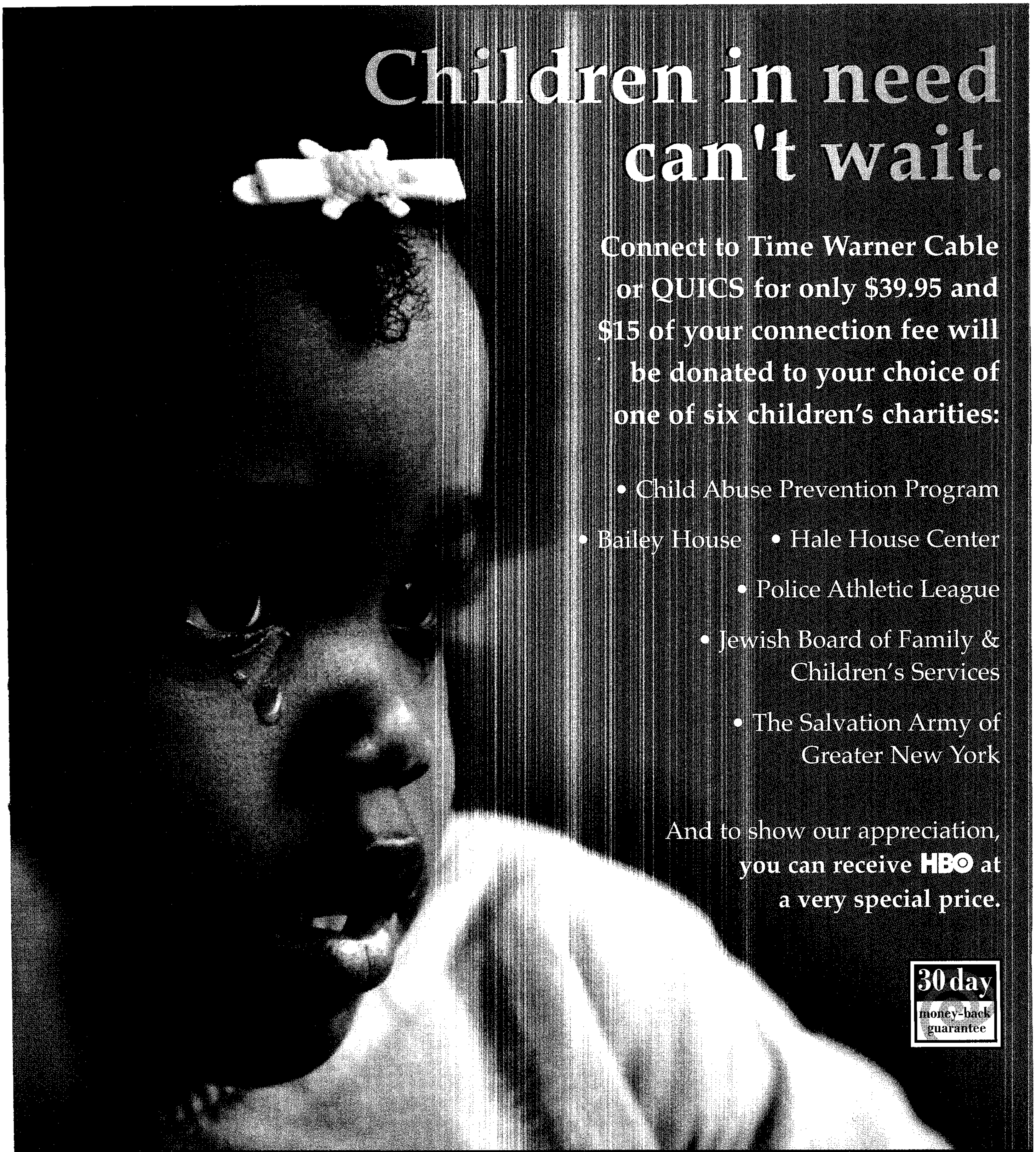
PERSONAL SHOPPERS, THOSE WARDROBE savers, substitute therapists, and unique-gift getters, are particularly helpful around the holidays. From coaxing a custom-made bejeweled walking cane out of Asprey's to finding that eighteenth-century stamp machine, they'll search near and far to locate the perfect something for everyone on your list.

"AT MACY'S, WE EVEN ASK FOR THE GIFT lists from the past so we don't duplicate," says Linda Lee, group vice-president of special services at **MACY'S** (Macy's by Appointment; 494-4181). After dividing your list into personal and business acquaintances, the personal shopper begins the inquisition. Good ones try to find out as much information about both benefactor and benefactee as possible. After the basics—age, dress size, favorite color—they'll probe more esoteric areas, such as background, special interests, and what are obliquely termed *sensitivities.* "One of our clients was very religious," remembers Fred Schnitzer (**NEW YORK CONCIERGE;** 239-2591). "He wanted to give a gift of some theater tickets but wanted to make sure the language was very clean. We read the entire script of the play we chose to make sure it was appropriate." Exactly such detective work clued **BARBARA BOLDEN** (683-FIND) in to the fact that a client's best friend collected dollhouses. Thus armed, Bolden found the perfect gift: a miniature Miami Beach–style mansion. "She'd never seen anything like it," Bolden says proudly.

By the end of this profiling process, says Susan Miller, vice-president of shopping services at **BLOOMINGDALE'S** (705-2000), "we come up with a number of options but not an overwhelming amount." All you have to do is make the final selection. They'll even wrap the gift. At **BARNEYS NEW YORK** (833-2099), you don't even have to go through the revolving doors: "Once we get a sense of the recipient's interests over the phone, we can take the items right into their home or hotel room, and they can choose what they want," says Barneys personal shopper Susan Ratliff.

The best personal shoppers understand that their profession is meant to be, by nature, an invisible one. (So don't be shy about taking the credit.) Most famously, personal shoppers come to the aid of that clichéd client, the helpless man. **SAKS** (One on One Service; 940-4145), for example, started its service because "I used to watch men come into the store with a list of ten or fifteen people," says Susan Olden, director of Saks's personal-shopping services. "When they saw the sea of people, these men would walk out with a defeated look on their faces." But men aren't the only ones who need a hand these days; anybody with too little time or insight can benefit.

The department stores (**HENRI BENDEL,** 373-6300; **BERGDORF GOODMAN,** 872-8757; **LORD & TAYLOR,** 391-3344) are a good place to start. They offer the services free of charge, can steer you knowledgeably



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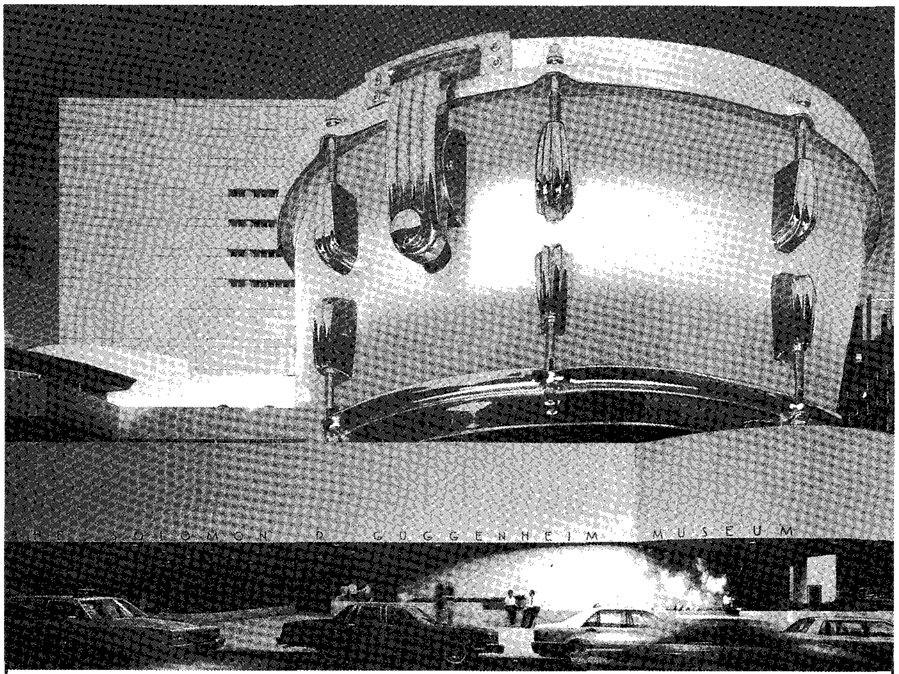

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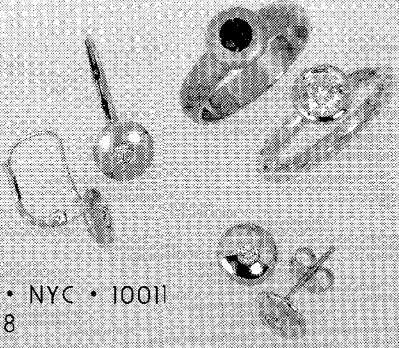

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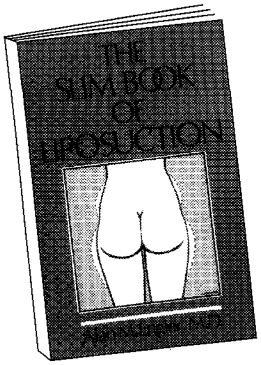

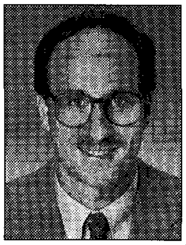

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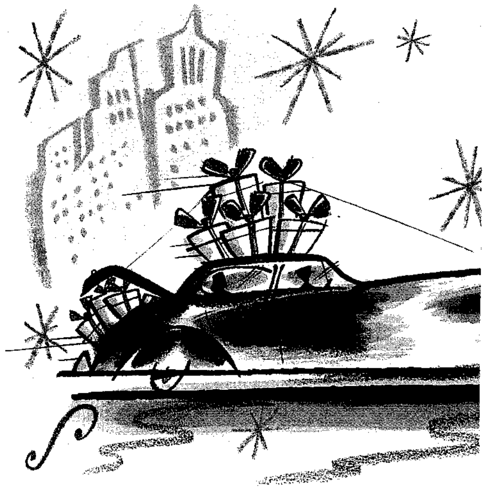


through a wide range of inventory, and will help whether you're spending $50 or $5,000. But you'll be limited to what the store carries.

If you want to search farther afield, independent shoppers charge for their help. Prices vary from $30 to $50 per hour for smaller jobs to a flat fee for larger ones. And many shoppers have relationships with suppliers that get them (and you) wholesale and discount prices. **NEW YORK CONCIERGE** (319-5196), for example, has corporate accounts with Tiffany's, Steuben, Bendel's, and Dunhill and gets goodies from those stores at 10 to 25 percent off. Independent shoppers specialize in accommodating idiosyncratic tastes. Fran Tomach of **THE SMART SHOPPER** (249-3895) embarked on a crash course in fine Chinese pottery at the New York Public Library in order to track down a prized Qing-dynasty teapot. Mary Bahl of **BAHL & CHAIN** (627-1419) cites the acquisition of a Vanilla Ice doll (found in California after a long search) as her crowning achievement. But sometimes getting the gift is easier than getting it *there.* "I had one client," remembers Gloria Newman (**YOUR PERSONAL CONCIERGE, INC.**; 685-7607), "who wanted 250 pints of ice cream with 50 different toppings delivered to someone upstate."

ONDINE COHANE

Wrap Sheet

NEW YORKERS HAVE ABOUT AS MUCH TIME and patience for gift-wrapping as they do for cooking. Luckily, both are available in takeout form. And while home-style presentation has sentimental value, the order-in, drop-off, and in-store package deals below are timeless in the best sense of the word.

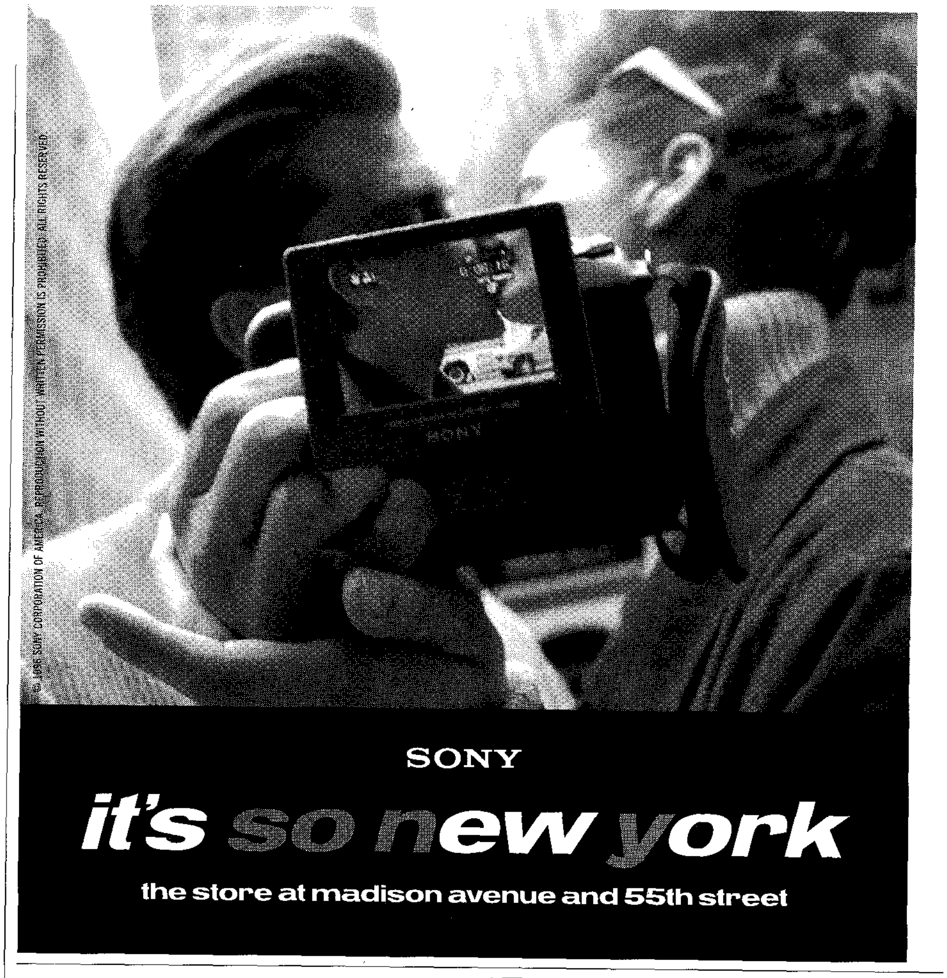
KATE'S PAPERIE, THE BALDUCCI'S OF STAtioners, may have the widest selection of gift wrappings in town. Papers originate in 40 different countries from Thailand to France and range from ultra-thin fab-

ric-style wrappings to woven corn-silk sheets as thick as doormats. (The insulated Japanese Mokuba paper in gold and silver is perfect for keeping wine or champagne offerings chilled until the party.) Prices start at a hefty $15 per item, and that's after the price of materials, but the staff will incorporate different papers and accommodate most any theme or indulgence. This kind of wrapping spectacular takes time; allow a day or two for completion or call to make an appointment (561 Broadway, near Prince Street, 941-9816; and 8 West 13th Street, 633-0570).

The gift shop **PAPYRUS** does the standard wrap (one paper, one ribbon), just as you'd do it at home, but much neater. Wrapping costs no more than $5 per item plus the price of materials, which you must buy at the store. There are more than 40 papers as well as various types of trimming. The staff at either location requires notice for more than 30 items (852 Lexington Avenue, near 65th Street, 717-0002; and 1270 Third Avenue, near 73rd Street, 717-1060).

The two can-do women behind **U NAME IT,** a time-management company for the overtaxed, will wrap presents; address, stamp, and mail cards or gifts; purchase, put up, and decorate Christmas trees; and maybe even bake your Christmas cookies. Do'reen Hein and Eleni O. Marudis charge by the hour, half-day, or day, starting at $50 per hour, and guarantee that wrapping fifteen standard-shaped presents will take no more than one hour (226 East 10th Street; 598-9868).

TAKASHIMAYA NEW YORK does the understated wrap—Japanese-style—with sushi-bar simplicity. The store prewraps smaller, boxed goods in gold tissue, a nice touch for stocking stuffers. Unboxed items are placed in an ivory paper container (triangle, rectangle, or square) that is plumped up with ridged and pleated gold tissue, then fastened with black cord. The service is available only for goods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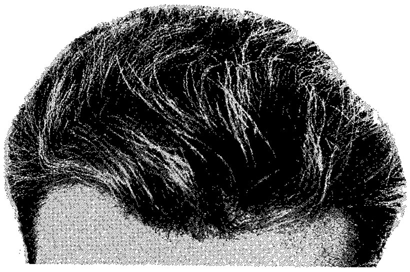

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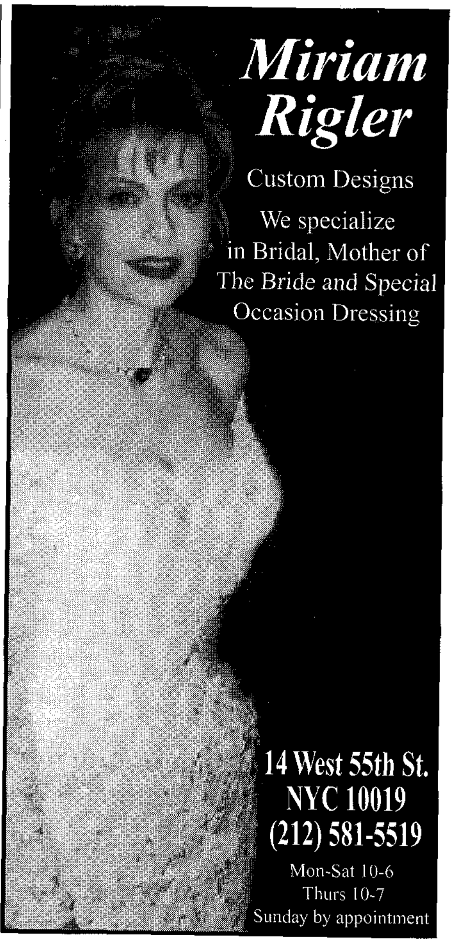
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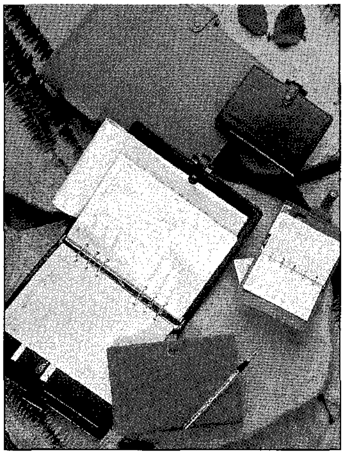

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FELISSIMO offers an error-free alternative for do-it-yourself wrappers, Furoshiki (which might as well mean "idiot-proof" in Japanese). These squares of textured rayon forgive repeated failed attempts and come with an instruction card showing you how to wrap nearly anything with a simple roll and two quick knots. They work especially well on oddly shaped items like stuffed animals, come in seven shades, and make a swell scarf come Boxing Day. Large (27 square inches), $17; small (18 square inches), $7.50 (10 West 56th Street; 247-5656). SHANNON BLACK

Post Haste

GRACEFULLY SAILING THROUGH CHRISTMAS without embarrassing hiccups on the gift front need not mean hours of traipsing around overcrowded, overheated stores. Shop from your La-Z-Boy with this list of catalogue deadlines—even as late as December 23. Last-minute gifts can be rush-delivered to most destinations within the U.S. Read on, procrastinators, crowd-haters, and shopophobes. You'll never stand in line in this town again.

BROOKSTONE (800-926-7000)—Overnight delivery (prices depend on purchase and destination) within the U.S. available until December 23. Regular delivery (available up to December 15) takes five to seven business days.

CRATE AND BARREL (800-323-5461)—Final date for regular delivery within the U.S. is December 16. Second-day air delivery is $5 extra until December 20. Prices vary for next-day air, available until December 23.

THE COMPANY STORE (800-285-3696)—Up to December 16 for U.S. delivery; up to December 19 for express orders.

EDDIE BAUER (800-426-8020)—Regular delivery takes three to five business days, priced according to purchase; cutoff date is December 16. Three-day-delivery orders ($6 extra) must be placed by December 19; orders received early on December 22 can be rush-delivered for $9.

47TH ST. PHOTO (800-221-7774)—Up to two days before Christmas, gifts can be sent by FedEx within the U.S.; for regular delivery, allow ten days. Price depends on purchase and destination.

GODIVA (800-946-3482)—Regular delivery until December 12. Two-day express delivery until December 20, $8 per address. Overnight delivery until December 23, $10 per address, $10 extra on top of all shipping costs for Saturday delivery.

HARRY AND DAVID (800-842-6111)—Cutoff date for regular delivery is December 15, priced according to purchase. FedEx two-to-five-day service is $6.95; orders must be in by December 20. Overnight delivery is $15.95; last date is December 22.

J. CREW (800-562-0258)—Orders placed by noon Eastern Standard Time up to December 24 can be sent overnight within the U.S. for an extra $25.

LANDS' END (800-356-4444)—Express shipping ($6 extra) is available up to December 22. Orders sent by the regular service can be placed through December 16; price depends on amount of purchase.

L.L. BEAN (800-341-4341)—Regular delivery service is $4.50; final orders by December 20. A FedEx service will rush orders placed by December 22.

METROPOLITAN MUSEUM OF ART (800-662-3397)—Regular U.S. delivery available until December 13, priced according to purchase. Rush delivery, within five business days until December 16, $7.95 per address.

ORVIS (800-541-3541)—Three-day delivery costs $5.75 extra and is available until December 21. Overnight rush shipping is $15 extra, through December 23.

PATAGONIA (800-638-6464)—The catalogue offers an overnight service (price varies according to weight of order, starting at $12.75 extra for up to 3 pounds) to addresses in the U.S. Last orders for Christmas must be placed by 10.30 A.M. Pacific Time on December 23. Two-day FedEx is $10 extra; order must be placed by December 20.

POTTERY BARN (800-922-5507)—Regular-delivery orders must be placed by December 16 and are priced according to purchase. FedEx two-day service, $10 extra, by December 22. No overnight service.

THE SHARPER IMAGE (800-344-4444)—Goods can be ordered up to December 21 for rush delivery. Prices depend on value of the object ordered.

SMITH & HAWKEN (800-276-5558)—Overnight deliveries, which can be ordered until December 23, cost $12. Regular-delivery orders must be placed by December 3. A three-to-four-day service operates up to December 18; $6.50 on top of shipping and handling charges.

TIFFANY & COMPANY (800-526-0649)—Tiffany's says it will make every effort to ensure that gifts ordered arrive in time for the holidays, but it warns that orders are subject to availability and prefers that customers order early.

VICTORIA'S SECRET (800-888-8200)—The cutoff date for regular delivery is December 14; rush shipping available up to December 23 for $15 extra.

WILLIAMS-SONOMA (800-541-2233)—Most items can be ordered for delivery up to December 16. Two-day express shipping is available after December 14 and is $10 extra. LUCY HAWKING

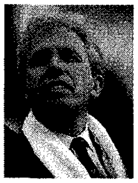
Present Perfect

WHAT'S THE BEST GIFT YOU'VE EVER GIVEN? OUR POLL OF **NEW YORK NOTABLES** PROVES IT IS INDEED BETTER TO GIVE THAN TO RECEIVE.

DIANE SAWYER, news anchor: I'd always rather give an adventure than things. A long trip. A short trip. A mysterious weekend. Even a dinner and play. Once, I gave a kid a chance to sit down with someone he'd always wanted to meet and pepper him with questions. In *Portrait of a Lady,* James says something like, happiness is racing along in a carriage on a dark night toward an unknown destination. He nailed me. The best gift is a great memory.

TONY RANDALL, actor: My new baby.

ELI ZABAR, entrepreneur: Bread, ten-pound loaves of bread called wagon wheels. It's a real Jewish tradition, but it has a universal character to it—it goes deep to the heart of our civilization.

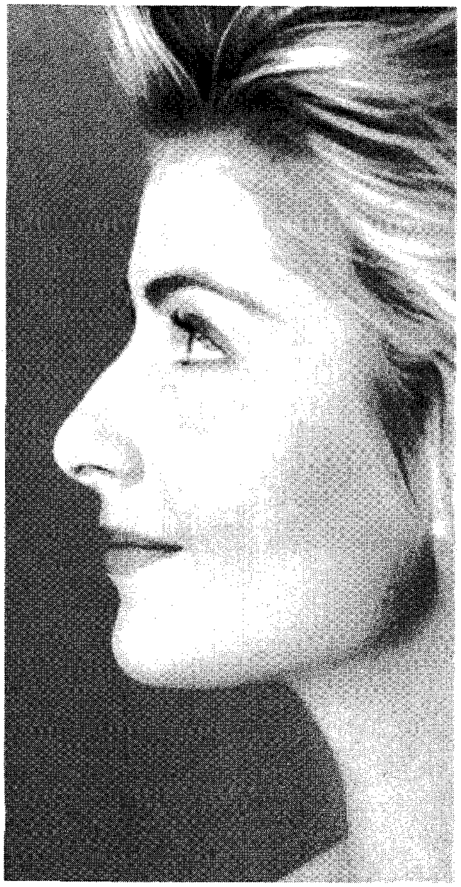


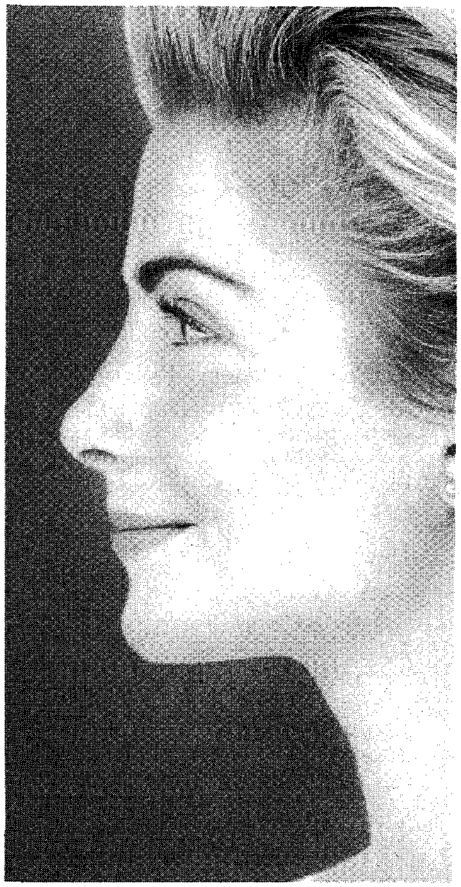
MARK GREEN, public advocate: I sent my daughter, Jenya, and her mom to Paris and London. It was her first trip abroad, and to this day, she and my wife, Deni, frequently refer back to something they did with a giggle and knowing look. My son, Jonah, and I are still guessing.

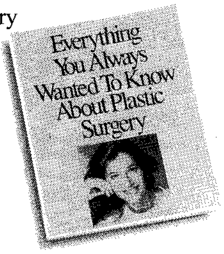
MARTHA STEWART, editor-in-chief, *Martha Stewart Living:* An exploratory trip to the Galapagos Islands for my nieces and nephews.

DUANE MICHAELS, photographer: A wrist-watch for someone I loved very much. We were both poor, and it was a very expensive gift. When I gave it to him, he was completely surprised and delighted.

JARED PAUL STERN, gossip columnist: A fur-lined merry widow I gave my old girl-



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friend at Bennington. She was rich, bored, and bi.

DREW NIEPORENT, restaurateur: Last year I dressed up as Santa Claus for my employees' kids. Even my own kids didn't know I was Santa, and they were jumping up and down on my lap.

NICOLE MILLER, clothing designer: These great antique nineteenth-century tuxedo studs, shaped like little lizards, that I found for my husband in a tiny New Orleans shop.

DIANE VON FURSTENBERG, designer: I gave my children, Alexandre and Tatiana, Belgian passports when I discovered they could have dual citizenship.

A. M. HOMES, author: One year I invited my parents to come to New York for an old-fashioned family Christmas; I bought a tree, strung it with popcorn and little lights and home-made decorations. I bought my mother and father lots of gifts, wrapped everything in ornate ribbons and papers, and when they arrived at my apartment, they were shocked—*"We're Jewish,"* my mother said. Who knew?

KIM HUNTER, actress: My husband, Bob, and I have a fairly big family—a daughter, a son, and six grandchildren. There was one year, about three years ago, that we decided to give nothing but books. It was marvelous.

AL HIRSCHFELD, cartoonist: A cannonball to Alexander King. [In response to King's giving him a Haitian drum, which took up almost all the space in his apartment.]

DARRELL HAMMOND, comedian: I flew my parents in from Florida and showed them the magic of New York City. This consisted of having a wonderful dinner at Pietrasanta, taking them to *Les Misérables*, and introducing them to Don Pardo.

RU PAUL, talk-show host: A massage. I do a really attentive back rub. And nothing beats a good massage from a foxy lady.

WENDY WASSERSTEIN, playwright: Andre Bishop and I have had Christmas lunch at the Colony Club with his mother, Fay Francis, for the past fifteen years. Every year, Fay gives me a grown-up ladies' purse and I find a suitable Steuben or Baccarat animal for her collection. I always look forward to the continuity of the gifts and one day will have a collection of purses to rival the queen mother's.

WILLIAM WEGMAN, photographer: A sweater.

LIONEL HAMPTON, musician: The music I've given to all my wonderful fans over the years. It's a gift I love giving.

VALERIE HARPER, actress: My husband and I were on our way to a dinner party in Chicago when we saw an elderly man on the side of the road who looked lost and disoriented. We figured that he had wandered away from his home, so we picked him up and set out to get him back home. After asking eight Chicagoans for directions and driving around for over an hour, we finally got him back to his family. His family and the police had been searching for him in the nearby streets and alleys, fearing the worst. They were thrilled to get him back safe.

MARY TYLER MOORE, actress: I found an agency that supplies wild animals to filmmakers and, through this agency, was able to arrange a two-hour hands-on visit for my husband with two six-month-old Bengal tigers. He had the time of his life, as witness the photograph taken of him in which I saw expressions of rapture on his face surpassing any in our wedding photographs.

ED KOCH, former mayor: A metal bird I had actually bought for myself, because it was so beautiful, but then decided to give to two friends who are very important to me. I bought it in Israel, but it was made by Iranian-Jewish refugees in Iran. It's ensconced in this place of honor in their living room now—it's like I'm always visiting them.

DR. JOYCE BROTHERS, psychologist: A hydroponic farm. No dirt; you just grew these terrific tomatoes and lettuce in the water. Of course, there aren't any bees in your living room, so you got to play bee. I gave them to a bunch of friends—Johnny Carson wrote me a thank-you note saying his tomatoes were enormous.

MARY J. BLIGE, singer: I gave my mother a car, but I think the greatest gift I gave her was to make her proud with my success.

DAVID SEDARIS, humorist: A large, taxidermied crow. The good thing was that it was exactly what he wanted. It's great how things work out that way.

Compiled by Sharon Festinger, Vanessa Grigoriadis, and Charles Runnette.

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For additional retailers, please call 1-800-426-3088

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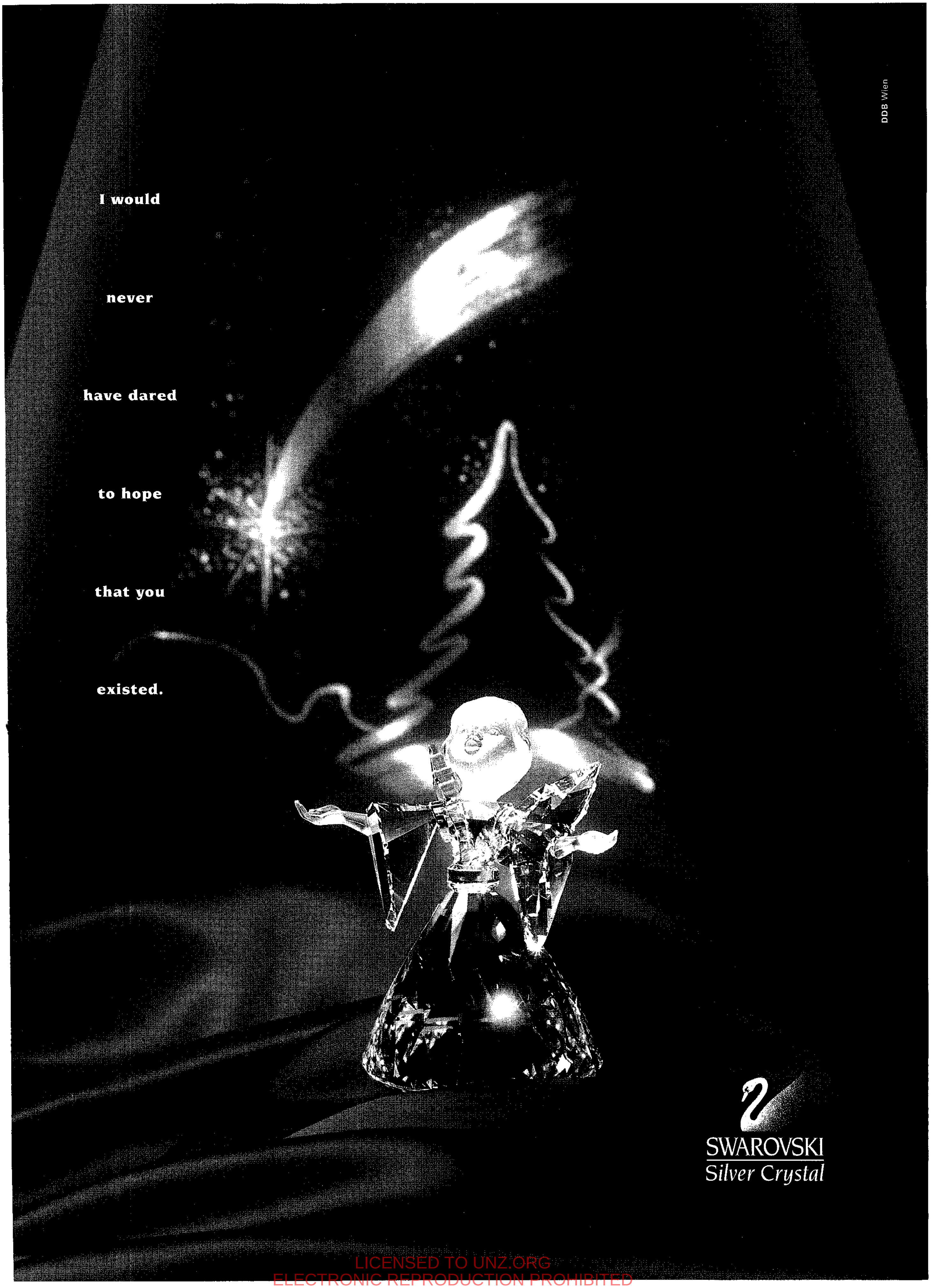
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Odder by Mail

For your **Christmas-shopping** *needs, a stack of catalogues that offer everything from* **fake animal eyes** *to tornado videos.*

If you're having a hard time finding the perfect holiday gift for that hard-to-please loved one, or if you're just looking to treat yourself to something unusual, here are some mail-order operations whose catalogues, all available by request, will never be mistaken for those of J. Crew or Lands' End.

Van Dyke's (800-843-3320): Van Dyke's has been serving the taxidermy trade for over 45 years, and its catalogue offers everything you could possibly need for stuffing and mounting your beast of choice, from tools and accessories to sculpting forms and artificial body parts. The most interesting items are the beautiful glass eyes, which are available for a wide range of mammals, birds, amphibians, reptiles, and fish and cost an average of just a buck or two per pair.

American Science & Surplus (847-982-0870): This good-humored and very well-written catalogue offers a treasure trove of interesting gadgets, toys, teaching materials, and light-industrial hardware items. Section headings in the table of contents include "Bearings, Gears, Sprockets," "Bottles, Bags & Boxes," "Casters and Wheels," and my favorite, "Mechanical Stuff." Prices are ridiculously cheap—a standard bicycle seat is $2.50, a set of dental tools is $3.75, and six bags of poker chips are only $2.

The Sausage Maker, Inc. (716-876-5521): If you're looking to make your own salami, jerky, or knockwurst, then this is the catalogue for you. Meat grinders, curing kits, seasonings, meat tenderizers, smokehouse supplies—it's all here. C'mon, haven't you always wondered which sort of intestinal casing to use when making head cheese? And even if you have no interest in sausages, there are some unusually good values here on a variety of herbs and spices—$7 for an ounce of bay leaves, for example, or $10 for twelve ounces of cracked fennel seed.

FAST Corp. (608-269-7110): The ideal catalogue for the proverbial man who has everything, because FAST stands for Fiberglass Animals Shapes & Trademarks. Perhaps you've admired a Bob's Big Boy statue; well, FAST Corp. manufactured it. The company also specializes in animal-shaped water slides, miniature-golf statuary, the kitschy sculptures found at tourist traps like South of the Border, and the cows seen atop so many middlebrow steakhouses. You say you want a six-foot-high rooster sitting on your front lawn? Yours for only $3,300. A life-size longhorn steer? $3,500. An eleven-foot ice-cream cone? $7,200. You can call for a quote on the 45-foot Jolly Green Giant, but maybe you should check your town's zoning ordinances first.

Long Island Productions, Inc. (510-232-5215): If you want to throw an unusual video party, check out Long Island Productions, whose catalogue of industrial-safety videos features titles like *Forklift Safety*, *Emergency Elevator Operation*, *Working Safely With Biological Hazards*, and *Wooden Pallet Handling Safety*. So make a big batch of popcorn, invite some friends, and settle down in front of the VCR. Let's face it—these tapes can't possibly be worse than most of the fare at your local video shop.

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FISH, REPTILE & AMPHIBIAN EYES

Come on, snake eyes! The Van Dyke's catalogue and its striking wares.

Anatomical Chart Co. (800-621-7500): This superb catalogue features a mother lode of medical charts and models—perfect for doctors, med students, or anyone who thinks anatomical diagrams are really cool. There's something here for every

Photograph by Wayne Simpson.

budget: A poster entitled "Understanding Middle Ear Infections," for example, is only $7.95, while a museum-quality human skeleton will run you $2,600. A good mid-priced selection is Sweet Sue, a charming eighteen-inch model of the female torso with all its internal organs exposed in plain view; it's a great value at $99.95, and I ought to know—I've had one prominently displayed in my living room for three years now.

Firefox Enterprises, Inc. (208-237-1976): For the pyromaniac on your shopping list, Firefox Enterprises sells all sorts of chemicals, igniters, fuses, propellants, smoke mixtures, and related materials for the incendiary-obsessed. Its catalogue, a longtime favorite of special-effects technicians, magicians, and model-rocketry hobbyists, includes lots of stern language like "We will refuse all orders obviously intended for construction of illegal explosive mixtures and devices," but I happen to know a fellow who had no trouble ordering the ingredients for fashioning his own makeshift firecrackers. You also have to wonder about the catalogue's selection of books and manuals, which includes such eyebrow-raising titles as *Improvised Ninja Smoke Devices* and *The Private Weaponeer: Tracers 'n' Stuff.*

Everything Weather (800-250-5987): The commercial success of *Twister* has led to an explosion of weather-porn videos—amateur camcorder footage of severe weather phenomena, especially tornadoes. Once the exclusive province of meteorology geeks, weather porn is now making strides toward the mainstream, and this catalogue, produced by the Weather Channel, is a good all-purpose source for novices. Here you'll find many of the cable network's own tapes (which I find a bit too tame and educational for my tastes, although I admire the black humor in the title *Great Weather Disasters*), as well as the superior "Tornado Video Classics" series from the Vermont climatologist Tom Grazulis, who claims to have the world's largest collection of twister video footage—more than 500 hours' worth. The tornadoes are beautiful and majestic, and every few minutes someone's house gets destroyed. So if you're the sort who enjoys sitting back on the couch and watching other people's tragedies, here's the jackpot you've been waiting for. ■

SEND PRODUCTS, gadgets, promotional literature, and suggestions to Paul Lukas, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999. E-mail address: krazykat@pipeline.com.

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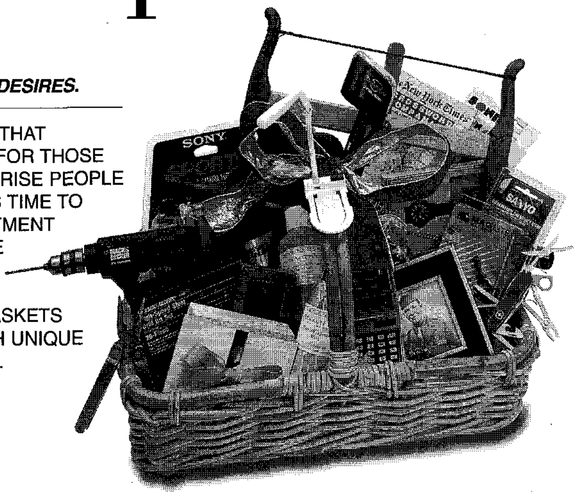

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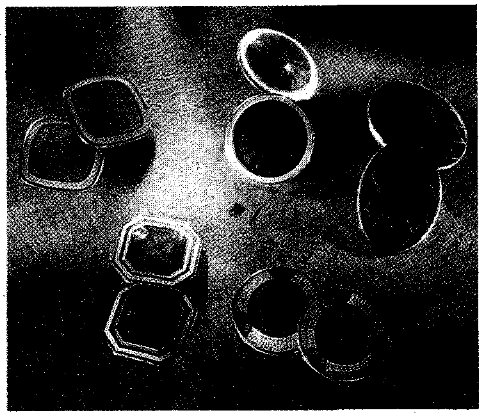

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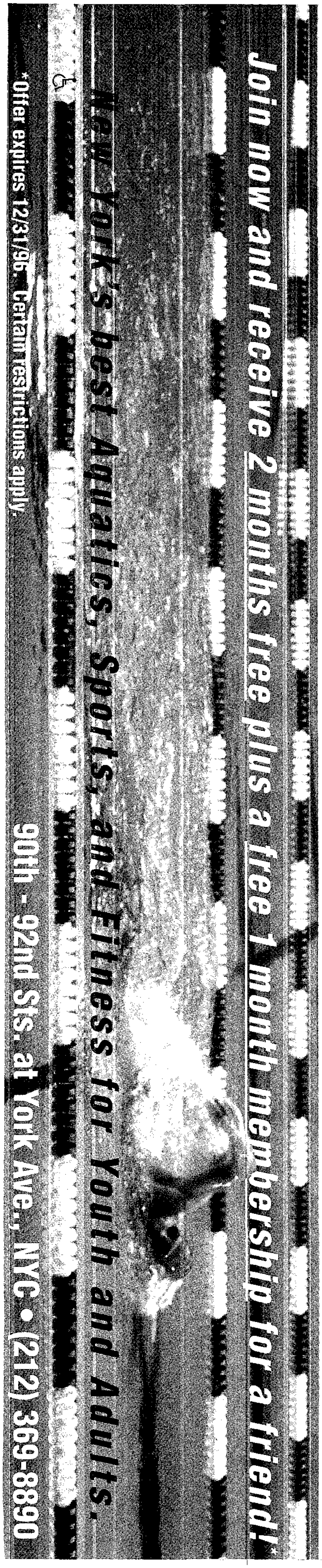

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SALES & BARGAINS **DANY LEVY**

Holiday Math

Financial planning *for the season? Be sure to factor in Donna Karan and Canyon Ranch to fill the* **selfishness quota.**

THE CHILDREN'S MUSEUM OF MANHATtan has cooked up a holiday sale—a bit more haute than usual—to benefit families living with HIV/AIDS. They've rounded up the obligatory hand-carved boxes and such, but they've also got their hands on Armani Kids clothing; women's clothing by MaxMara, Moschino, Studio 000.1 by Ferre, and La Perla; and Valentino ties. *The Children's Museum of Manhattan, the Tisch Building, 212 W. 83rd St. (721-1223); tickets $20 in advance, $25 at the door (payment varies by vendor); 11:30–8; 12/3.*

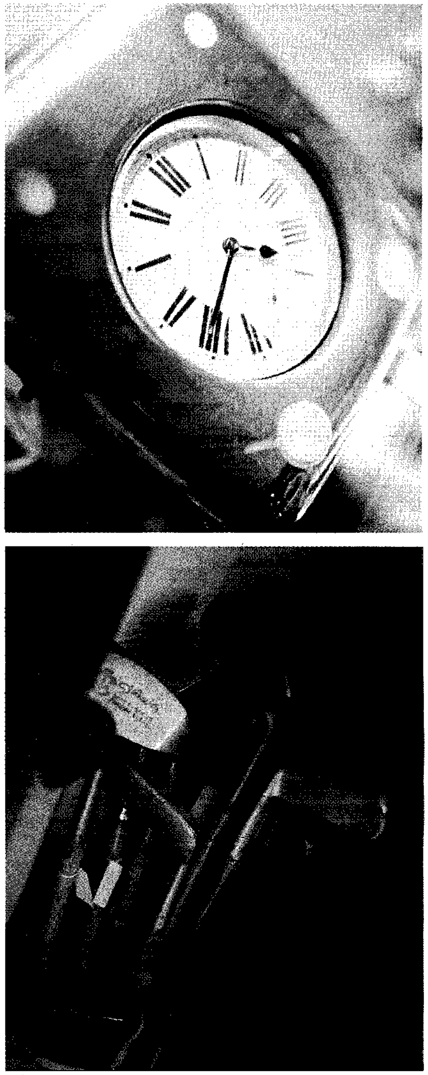
Back at the Ranch

PERHAPS IT WAS THE IMAGE OF OUR NORTHeastern slush-infested existence that prompted Canyon Ranch to offer a couple of package savings. From December 1–25, the Tuscon spa is offering 15 percent off stays four nights and longer (four nights was $1,510, now $1,283.50). Furthermore, from December 1 to March 31, the spa's Berkshires location has a deal that entitles guests staying three nights or longer to a free lift ticket, equipment rental, and one-hour group lesson (total value $75) on weekdays. (*Canyon Ranch, 800-726-9900.)*

Something to Wine About

NEVER MIND THAT IT'S ALL-YOU-CAN-DRINK; Cité's wine dinner is a welcome departure from the ubiquitous prix fixe menu that reads like an ode to bland chicken and pasta marinara. The steakhouse, given a rating of 21 in the 1997 *Zagat* guide, offers a post–8 P.M. wine dinner offering an endless flow of hand-picked whites and reds complemented by three courses (with appetizers like crab cakes and goat-cheese terrine, and entrées such as salmon or roast prime rib) as well as dessert—all for $49.50. *Cité, Time & Life Building, 120 W. 51st St. (956-7100); all major credit cards accepted.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.



Faces of Time, a charming duplex perched above Bryant Park, is chock-full of finds like these. For the first time, this antiques dealer, who for many years supplied the Ralph Lauren store with its vintage curios, is opening its doors to the public, with prices just above wholesale. *Faces of Time, by appointment (921-0822); through December 19.*

Picture This

PHOTOCOLLECT, A PRIVATE PHOTOGRAPHY dealer housed on the Upper West Side, is inviting the public in to purchase works such as vintage Weegee prints, usually $1,500–$2,000, now $1,250–$1,500; and boxing photographs by Charles Hoff

Photographs by Eric Rank.

shown elsewhere for $2,500, here $250–$800; as well as works by Lewis Hine, Karl Blossfeldt, Stieglitz, Steichen, and Coburn. *Photocollect, 740 West End Avenue, near 96th St., apt. 52 (222-7381); all major credit cards and checks; Tues.–Sat. noon–6, Thurs. till 9; 12/6–12/21.*

Frou, Foufou, and Lulu

FROU BY PAIGE NOVICK AND PRINCESS Foufou, two young designers whose showroom is the embodiment of all things cute, has neo-preppy hats, bags, scarves, and hair accessories as well as a canine fluffball named Lulu who serves as gatekeeper. Next Tuesday, items that retail at Barneys, Intermix, and Big Drop are discounted as follows: hats, retail $150, now $50; bags, retail $180, now $75; hair accessories, retail $35, now $15. *Frou and Princess Foufou, 236 W. 26th St., suite 303 (633-2066/633-1922); cash only; Tues. 11–7; 11/26.*

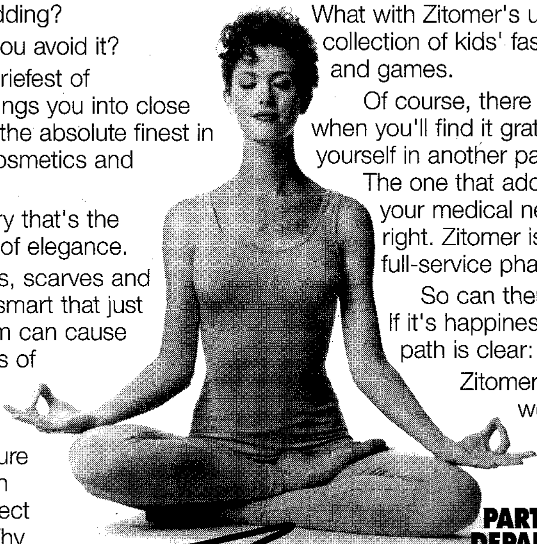
Diner's Club

SOHO'S BARTON-SHARPE, PURVEYORS OF REproduction eighteenth-century American furniture, is now offering 10 percent off the purchase of four or more dining chairs. Add a table in, and get 15 percent off its price. Additionally, a 10 percent discount is offered on sofas or settees. *Barton-Sharpe, 66 Crosby St. (925-9562); all major credit cards and checks; Mon.–Sat. 11–6, Sun. 12–5; through 12/30.*

Lighten Lively

YOU MAY PREFER TO ENDURE THE HIGHlighting process—especially the tinfoiled-Medusa look—in the privacy of your own home. Colin Lively, the hair-color director at Elizabeth Arden, who has coiffed every one from Jackie O. to makeover guinea pigs on *Rolonda*, now makes house calls in Manhattan. Rates vary from $65 to $200 for a home appointment. *Call 987-0737.*

S&B's N.B. **PrimaDonna Alert: Factor this in to your December budget. Next Tuesday kicks off the six-day Donna Karan sample sale, and prices, though hardly modest, still might merit a splurge on the charge card. Mens' suits, retail $995, here $530; DKNY jacket, retail $455, here $270. Samples (mostly sizes 6–8) include DKNY jackets at $75–$100 and accessories at $15–$125.** ***40 W. 40th Street (call 718-767-9296); all major credit cards; Tues.–Fri. 8–6:30, Sat. 9–5, Sun. 10–5 12/3–12/8.***



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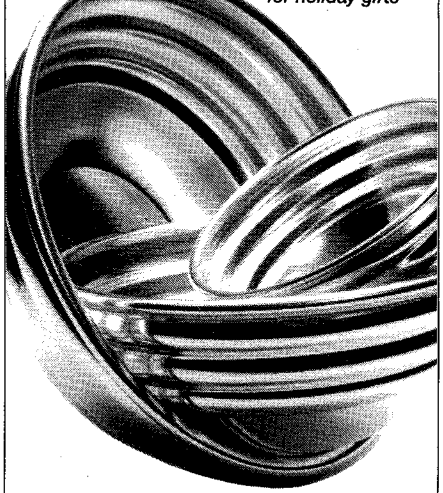

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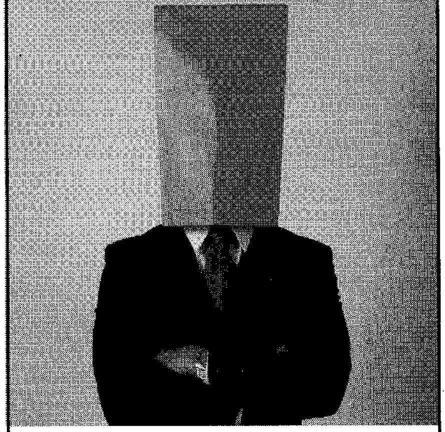

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SALES & BARGAINS

Secrets and Ties

ON THE 55TH FLOOR OF THE EMPIRE STATE Building is a fellow named Itchie who's got a nice stash of handmade European men's suits, coats, and ties that he needs to clear out (labels too top-secret to reveal). This week, he's offering them for a smidgen above wholesale. For example, cashmere coat, retail $2,300, here $850. *Twenty Six Trading Company, 350 Fifth Ave., suite 5512 (244-5131); N.Y. State checks accepted; Mon.–Tues 10–7:30, Wed.–Thurs. till 8:30; 11/25–28.*

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F.M. Station

TUCKED BENEATH SECOND AVENUE, THIS cache of designer (no names, sorry) earrings, necklaces and accessories is, for two days, open to the public. Necklaces, retail $125–$450, are $60–$150; earrings, retail $75–$150, are $25–$60. *F. M. International, 1230 Second Ave., near E. 65th St., LL2, (439-0199); cash only; Mon.–Tues. 11–7; 11/25–26.*

The Midas Touch

GOLDEN BOOKS, PUBLISHERS OF CLASSIC children's books such as *Poky the Little Puppy* and *Scruffy the Tugboat*, is closing its Fifth Avenue Showcase store. Thus, the shop is offering 50 to 70 percent off most items. For every book sold, Golden Books will donate one to Columbia-Presbyterian Babies & Children's Hospital. *Golden Books Showcase, 630 Fifth Ave., at 50th St. (582-4323); all major credit cards and checks; Mon.–Sat. 9–7, Sun. 11–6 before 11/28; Mon.–Fri. 9–8, Sun. 11–7 thereafter.*

Step Off

GYM SOURCE'S ANNUAL SALE OFFERS 10 TO 40 percent off exercise machinery such as the Tectrix PC Stepper, was $2,395, now $1,795; True 500 HRCO treadmill, was $3,795, now $2,845; Schwinn 235 computerized recumbent stationary bicycle, was $1,600, now $1,099. *Gym Source, 40 E. 52nd St. (688-4222); all major credit cards and checks; Mon.–Fri. 9–6, Sat. 10–5; through 12/2.* ■

New York Kids

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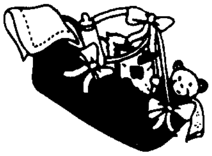

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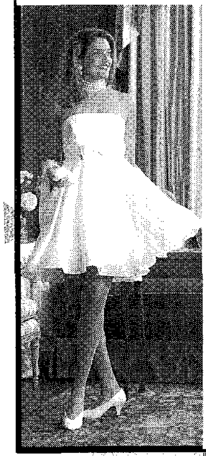

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MOVIES DAVID DENBY

Bewitched

Director Nicholas Hytner's 'The Crucible,' based on the Arthur Miller play, never quite reaches critical mass; 'Shine' is simply a mess.

My first response to **The Crucible**—and I'm afraid my last—is that it should have been made 40 years ago. Arthur Miller's play about the Salem Witch Trials opened on Broadway in 1953, was revived a year later, and, appearing as it did at the height of the McCarthy period, must have made a powerful impression (on liberals, at least). However vaguely, and in whatever disguised form, a famous writer had spoken up. Everyone knew, or sensed, that *The Crucible* was a protest against the blacklisting of Hollywood writers and directors and the continuing congressional hearings—those orgies of demagoguery, shame, and complicity in which innocent people, accused of meaningless offenses (having signed some petitions fifteen years earlier), saved themselves from punishment by "confessing" and naming other, comparable sinners. The panic and hysteria of Salem, 1692, was an analogue—a sort of pre-echo—of the present. In the fifties, Hollywood was, of course, too frightened to make *The Crucible.* The best, most heroic moment for a movie version passed, so at the end of the movie, when the hero—like Arthur Miller himself before the House Un-American Activities Committee—refuses to implicate others in the "crimes" he is accused of, the refusal is just an isolated moment of courage, without enough dramatic development before it, or real-world reference outside it, to make the moment resonate as it should.

Coming out now, the material requires some historical interpretation, or at least a firm point of view. And that's what it doesn't get. Nicholas Hytner, the British theatrical director who made one of the best movies of recent years, *The Madness of King George,* stages the scenes of panic and delusion with professional briskness. Hytner keeps things moving—almost too rapidly, in fact, for us truly to understand what's going on. The movie is a rush of names, faces, accusations. Old women appear only once or twice before being dragged off in a cart to the jail. Practically everyone is dressed alike in Puritan blacks and browns, and it's hard to tell Goody Putnam from Goody Sibber, or either of them from Goody Good.

In the beginning, Salem's teenage girls, pasty-faced under shapeless bonnets, rush from their beds at dawn and dance around a fire in the woods, and Hytner keeps his distance. The dance is meant to be an explosion of repressed sexuality (dancing is forbidden), but he doesn't let it explode. The moment of nakedness, for instance—a considerable act of blasphemy—is seen too fleetingly (I am asking not for teen porn but for some sort of dramatic punch, some illumination). At one point, Hytner retreats to a high crane shot, and the girls, seen from above, might as well be doing something as innocent as a rain dance. Discovered, and terrified of punishment, the girls accuse their elders of casting spells on them, and the Satan-haunted religious community of Salem instantly falls apart; anyone who has any kind of grievance against his neighbor hurls an accusation. This is strong stuff, but Hytner is more efficient than expressive; the shifts from fear to aggression all happen too quickly, without the half-steps, the hesitations, the nauseated sense of guilt that such conversions produce.

Much of the time, Hytner works in tableau style with large groups of people gathered at town meetings and in taverns or courts. In wavelike move-

Daniel Day-Lewis gets hauled off to prison in *The Crucible.*

Photograph by Barry Wetcher/20th Century Fox.

ments, the panicked girls fall down, faint, or rush through the village. It is all neatly choreographed group movement in international avant-garde style—a theatrical solution, perhaps, to the problem of staging hysteria, but one that fails to exploit the camera's gift for intimacy. The way Hytner has staged it, we have no idea how to interpret the girls' behavior. Are they consciously shamming; sincerely in the grip of delusion; or perhaps a little of both?

The principal engine of the plot is Abigail (Winona Ryder), a young woman in love with John Proctor (Daniel Day-Lewis), a married farmer. Ryder plays Abigail as a hot, nasty teen with longing eyes; she reaches for Day-Lewis's crotch whenever she can get near him. Abigail is a monster, but most women will be on her side: Day-Lewis, his shirt open to the middle of a hairy chest, is the only remotely appealing man in town (the other men are stuck wearing black Puritan frocks with white bibs). Frustrated, and sure she can get Proctor back, Abigail becomes a vengeful hypocrite; she accuses Proctor's wife of witchcraft and destroys anyone else who gets in her way. (Abigail seems like a younger version of a forties *film noir* sexpot). The trouble is, apart from two wrenching scenes with Day-Lewis, Winona Ryder is kept in motion, too, and we don't see her calculating and adjusting her emotions—not, at least, in detail. I still don't know whether Ryder can play Abigail.

In sum, Hytner mounts the play as spectacle but fails to frame any coherent interpretation of it. Psychologically, the material is distant, rushed, jumbled. And Miller and Hytner avoided another possibility as well—re-creating Salem in 1692 as an explicit time and place, a special religious community in which virtuous people, suffering under the strictest, least reassuring form of Calvinism, panicked before the threat of Satan. Apart from Miller's language—a skillful mock-up of seventeenth-century Puritan English—there's little sense of history in this version of *The Crucible*. What we get is a frenetic modern play set loose on pristine, obviously constructed sets. The material has no roots.

It remains to be said, however, that Daniel Day-Lewis, as the skeptic Proctor, gives a strong, bitter performance, and that his final moments with Joan Allen, a sexually frightened woman who has acknowledged the misery of coldness, are so moving, they almost redeem the picture. And there's a wild card in the movie, an elderly rogue—Paul Scofield as the hanging judge Danforth. Scofield, who gets the kind of camera attention that Winona Ryder needed, draws out his final consonants, pronouncing *swamp* with as much emphasis on the *p* as Bette Davis brought to *dump*. Scofield is wickedly funny. He also suggests more dramatic activity by shaking the bags under his eyes than Nicholas Hytner does with all his frenzied groupings, movements, and mass faintings.

THE MUCH-HYPED **Shine** TURNS OUT TO BE A pretty bad movie. But you should see it anyway for Geoffrey Rush, the Australian theater actor who plays the real-life pianist David Helfgott, and who turns David's compulsive speech—what psychiatrists call "word salad"—into the very music of the soul. Rush, whose high forehead and thrusting nose give him, at times, a considerable resemblance to Gustav Mahler, captures an unthrottled mind. Verbally, David can't get out of his own way. He speaks in manic repeated phrases, but there's an element of joy, even ecstasy, in his language, as if he had discovered the primary meanings of words. Whatever he says, and however rapidly, he needs to say exactly those words—or so we think, listening to Rush, who makes nothing sound superfluous.

As screenwriter Jan Sardi tells it, David Helfgott suffers through a cramped, driven childhood in the house of Polish refugees who lost their relatives in the Holocaust. The father (Armin Mueller-Stahl), a bearish domestic tyrant, bullies his talented son into winning competitions, then crushes the boy with guilt when he tries to leave home to continue his career. Watching this stuff, most of it badly directed by Scott Hicks, is a wretched experience: The father is so limited a man that after a while I became angry less at him than at the filmmakers for subjecting the audience to such cruel, arbitrary behavior. Stupidity is not dramatically interesting, and its only function here is to build easy sympathy for David. Bent over from fear, skinny and pale, all glasses and big hands, the teenage boy is so spooked that he collapses smack-bang on the piano as he completes a performance of Rachmaninoff's Piano Concerto No. 3. After shock treatment, he winds up in the bin, then makes a long climb back.

The movie is meant to chronicle the triumph of the human spirit; it has some of the richly dishonest holy-innocent sentiment that audiences always seem to fall for. David is a gentle guy, a sweetie pie who hugs and gropes women indiscriminately (which none of them seems to mind), and he has the habit, which is supposed to be charming, of stripping off his clothes. Ah, the innocence of the mad! For some reason, good-looking and intelligent women take care of David at every stage of his life; Lynn Redgrave, looking highly embarrassed, even marries him. (The film doesn't show us what kind of hell that marriage may turn into.) *Shine* is mostly a crock, but Rush is almost giddy from excitement; his performance is the real triumph. ■

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The Servant Did It

But why? The Victorian-era therapist in Margaret Atwood's latest postfeminist parable, 'Alias Grace,' can't figure it out. Neither, really, can the reader.

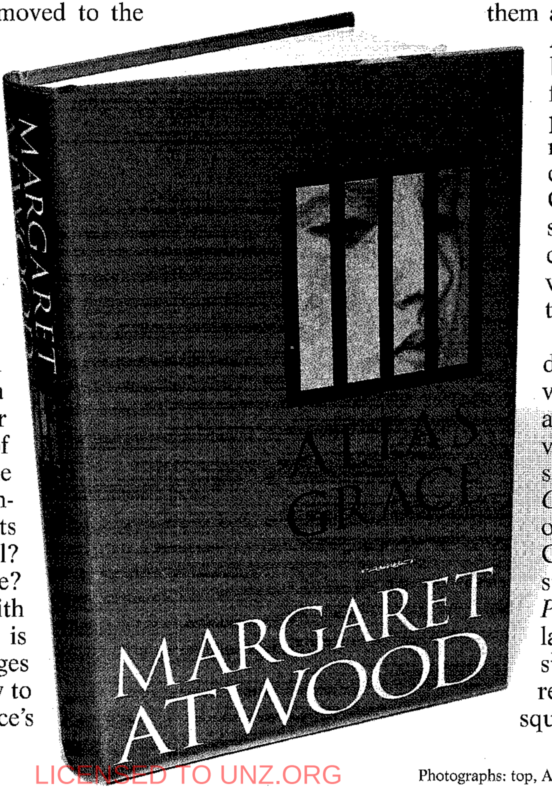
Alias Grace

BY MARGARET ATWOOD

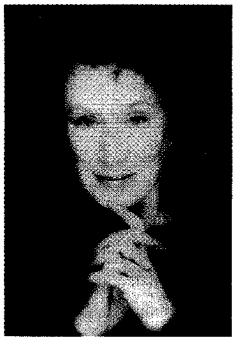
Nan A. Talese/Doubleday; 468 pages; $24.95

MARGARET ATWOOD'S NEW NOVEL, *Alias Grace,* is a laborious, reanimated research project. Set in Canada in the mid–nineteenth century, it revisits an infamous murder of the day in order to puzzle out, and lightly satirize, matters of sex, psychology, and class, while giving the author a chance to try her hand at synthetic period prose. The classic juvenile objections to Victorian novels—that they're wordy, contrived, and overblown—all, unfortunately, apply. Behind the costumery and atmospherics and rigged thematic scaffolding, *Alias Grace* is just a handsome waxwork. It talks from a box implanted in its neck, but it doesn't move.

The double murder the book takes off from involved a youthful serving girl, Grace Marks; her caddish master, Thomas Kinnear; and Kinnear's live-in mistress, Nancy Montgomery. Marks and her fellow servant James McDermott were found guilty of killing and robbing their employers, and their case caused a widely publicized sensation, complete with lengthy newspaper confessions and exaggerated, gothic commentaries. The pretty 16-year-old murderess, thought to be insane by some, was sentenced to life in prison. McDermott was hanged. After years in the asylum and penitentiary, Marks was pardoned. She moved to the U.S. and faded into obscurity. Clearly, there's grist here for Atwood's personal mill: a strong, mysterious female protagonist, an oppressive patriarchal milieu, and plenty of murky sexual subtext.



Atwood attacks the story obliquely, framing it as a contemporary therapist-patient quest for hidden truth. Grace, a model inmate when we meet her, claims amnesia about the murders, and her case comes to the attention of Dr. Jordan, a pioneer in the scientific study of the subconscious mind. What dark secrets will his treatments reveal? What terrible acts of abuse? This overused setup comes with expectations that Atwood is well aware of. She indulges them to create suspense, only to turn them aside later on. Grace's regression doesn't go as planned. She's a tough nut to crack—pragmatic, self-possessed, and literal-minded. Her dreams don't interest her much. She's a canny survivor who keeps her psyche's legs adamantly crossed. When Dr. Jordan, during his interviews, presents her with an assortment of common vegetables to stimulate an associative train, she brings him up short with her common-sense reactions. A radish to Grace is just a radish, very tasty with a pinch of salt.



For Atwood, the joke is on the probing doctor. At bottom, he's an educated boob, devoid of self-knowledge and cut off from his dark side. And his infant field, which is barely one step up from fairground clairvoyant shows, is fraught with sexist assumptions. Though Jordan hasn't the slightest idea how actual women live and work—shopping, sewing, and cleaning baffle him—he purports to have insights into how they think. So hopeless is Jordan at understanding women that he lets himself be unwittingly seduced by a lovelorn landlady whom he believes he's helping through hard times. What's worse, Jordan's cool professional exterior hides thoughts of rape and violence. He dismisses them as unimportant figments, but Atwood doesn't; for her, the backward-glancing modern feminist, the analytical enterprise is a kind of shadowy male penetration into the sacred womb of womanhood. Grace recognizes this fact instinctively and guards her psychic virginity with cunning, while the doctor persists in thinking he aims to heal her.

All this makes Grace an updated version of literary servant girls of yore, whose characteristic challenge is staying virtuous in the face of lusty, slobbering masters. *Alias Grace* takes a lot from those old novels. The details of Grace's life in service are straight out of *Clarissa* and *Pamela:* the endless days of laundering and scrubbing, the stolen moments of leisure and reflection, the backstairs squabbling with other servants.

Behind all the costumery and atmospherics and rigged thematic scaffolding, *Alias Grace* is just a handsome waxwork.

Photographs: top, Andrew McNaughton; bottom, Wayne Simpson.

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Master Kinnear has roving hands, and his mistress is jealous of young Grace's charms. It's a familiar package, however new the wrapping paper, and Atwood unpacks it at exhausting length. Jordan speaks more than once of being stupefied by Grace's odd ability to remember every linen napkin she's ever folded. I was stupefied, too.

"When we had a wash hanging out and the first drops began to fall, we would rush out with the basket and gather all in as quickly as we could, and then haul it up the stairs and hang it anew in the drying room, as it could not be allowed to sit in the baskets for long because of mildew." And so it goes, in numbing real-time prose. Though Grace's relentless domesticity is held out by Atwood as a kind of heroism—dogged, earthy, and ultimately prayerful—it's a chore to get through. Your mind mops and mops, but the words keep coming back. A reader's work, alas, is never done.

Grace's is a negative feminism, the sort of passivity that wears men down, but the book has an active feminist, too, in the person of Mary Whitney, Grace's bawdy, wisecracking best friend. It's through Mary that Atwood gets her modern licks in. Mary's spirit is irrepressible, her sexuality open to behold, and thus, as we might expect from a novel with this one's ideological tendencies, the woman has to die. Into the story of Grace's days and works, which might have been told the same way 100 years ago, Atwood introduces a miniature tragedy of contemporary relevance. Mary, seduced, impregnated, and abandoned by a callous Harvard boy, expires after a botched abortion. It's a straightforward martyrdom, with none of the shifting ambiguity that Atwood cultivates elsewhere in the book. Mary's soul goes into Grace's body and takes up residence as an alter ego. The suggestion is that the murders Grace commits—or doesn't commit; her secrets are never flushed out—are an act of revenge for Mary's victimization.

It's hard to say what this all adds up to, or what the author thinks that it adds up to. In resisting her male interrogator, and driving him slightly mad in the bargain, Grace comes out on top. On top of what, though? Her sheer survival seems to be the point. By contrast, her doctor, who lives in his head, couldn't sew on a button at gunpoint and, denying the evil inside himself instead of accommodating it, as Grace does, seems doomed to dissipation and destruction. *Preserve your secrets* seems to be the moral, and *Tell the enemy what he wants to hear.* The war between the sexes, one concludes, is a war of attrition, and patience will prevail. The problem is that while demonstrating this message, Atwood wears her readers down, too. ■

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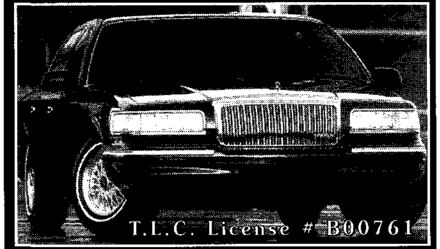

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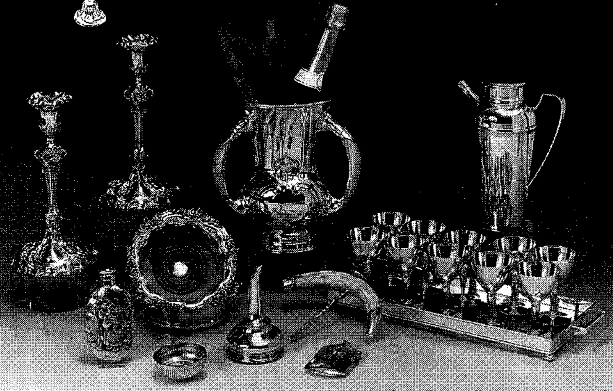

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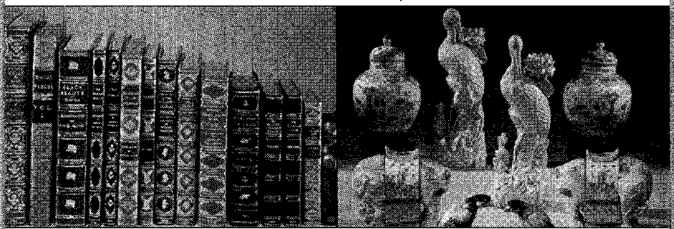

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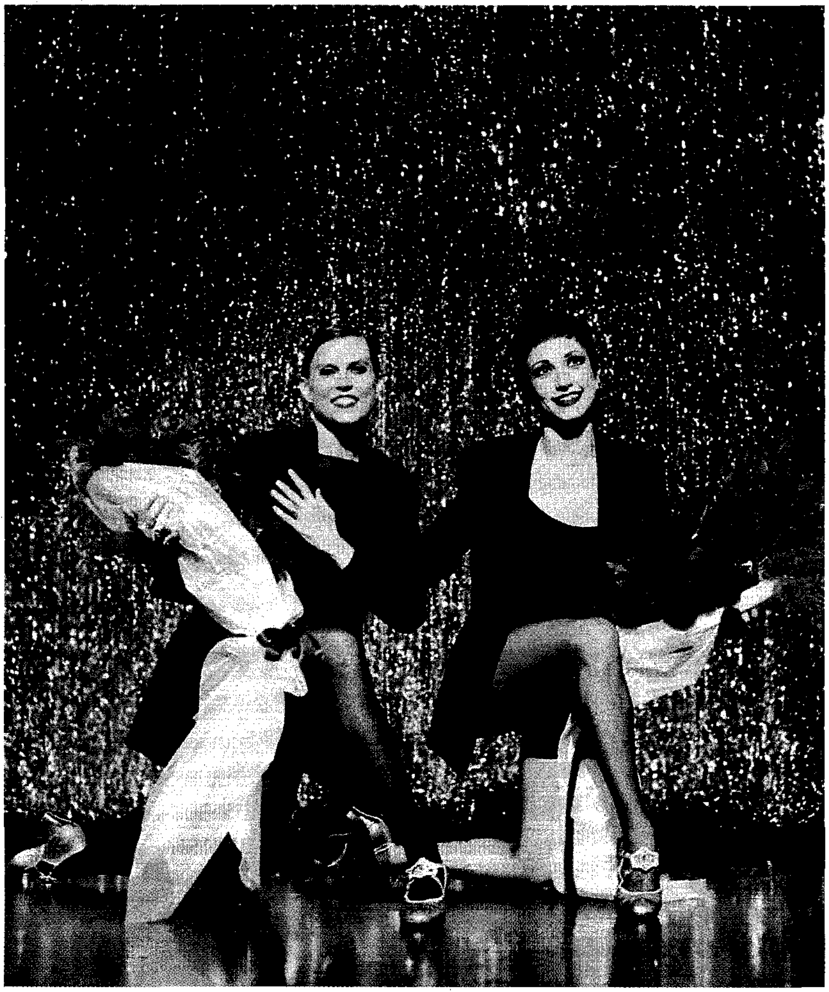

Golden girls: Ann Reinking (left) and Bebe Neuwirth in *Chicago*.

Photograph by Dan Chavkin.

Loaded with glitter, sex, laughs, and dancing girls (and boys), 'Chicago' is as good today as it was the first time around; 'The Rehearsal,' sadly, is not.

THEATER JOHN SIMON

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IT WAS A GAMBLE TO TRANSFER THE ENCORES! PRODUCTION of **Chicago** to the larger and costlier venue of Broadway. But since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Back in 1975, this Fred Ebb–John Kander–Bob Fosse musical opened in the shadow of *A Chorus Line*, and, though easily as good, reaped the deficit of the reviewers' having exhausted their supply of encomiums. Also, amorality, at least officially, was not yet in. In those days, a jury would have frowned on O. J.'s behavior. But the show did have it all: Gwen Verdon, who suggested the idea to Fosse; Chita Rivera; Jerry Orbach; and the rest. Yet, miraculously, here it is again, with all the trimmings.

In the leads, we have Ann Reinking (a sometime Fosse dancer and girlfriend), who also choreographed in the Fosse manner; Bebe Neuwirth (who won a Tony in Fosse's *Sweet Charity)*; and James Naughton, who in laid-back sleaziness is second to none. Then there is Joel Grey as the lover-killing Miss Reinking's milquetoasty husband, Marcia Lewis as the most affably corrupt of prison matrons, and D. Sabella as a double-bottomed newspaperwoman. Further, six murderesses of the chorus—most of the action takes place in jail—are all terrific, but Denise Faye and Leigh Zimmerman are especially so. And there are some deft chorus boys too.

Mostly, the show concerns the rivalry between the ex-chorine Roxie (Reinking) and the vaudevillian Velma (Neuwirth) for the services of the supershyster Billy Flynn (Naughton) and tabloid publicity. There is not much plot but lots of hokum in front of a steeply raked bandstand on which perch thirteen musicians expertly conducted by Rob Fisher. There are also a couple of ladders, some chairs, and a very sparingly used elevator. The rest is magic.

Minimalism prevails. William Ivey Long's scanty black costumes scarcely change, John Lee Beatty's clever bandbox set stays put; only Ken Billington's moody lighting seems to keep getting moodier. When Joel Grey does his one number, the complaint of a man nobody notices, he dons a pair of Mickey Mouse white gloves; the effect is overwhelming, as if he had put on papal robes. And when he wiggles his white-gloved hands, it is as if a bevy of Busby Berkeley maenads had whirled onstage. Small things make huge marks; understatement is all.

Miss Reinking is suavely slinky with a demureness that oozes sex, and every male tongue hangs out; Miss Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness, and trousers fill up with warrior ants. Miss Reinking's large come-on gestures remain sweetly unassuming—just a willow gently waving in the breeze. Miss Neuwirth's studiedly tiny steps are an invitation to any man to scoop her up and carry her off. And Naughton doles out dearly bought legal strategy like alms to an importunate beggar.

All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. Bob Fosse, were he with us still, could have made it tougher, meaner yet; but, whether in Heaven or the other place, he cannot be displeased. The dialogue crackles, the score delights, the dancing bedazzles: If Chicago in the twenties was like this, it was more fun than Periclean Athens. I only wish Tina Paul's Hungarian were better, and Ann Reinking's hairdo less severe; but I would be happy to personally coach the one and tousle the other.

A CLEVER FELLOW, THIS SCOTT ELLIOTT, BUT NOW HE HAS gone too far. The director has taken Noël Coward's **Pre-**

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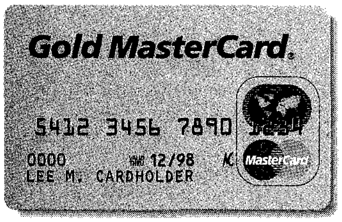

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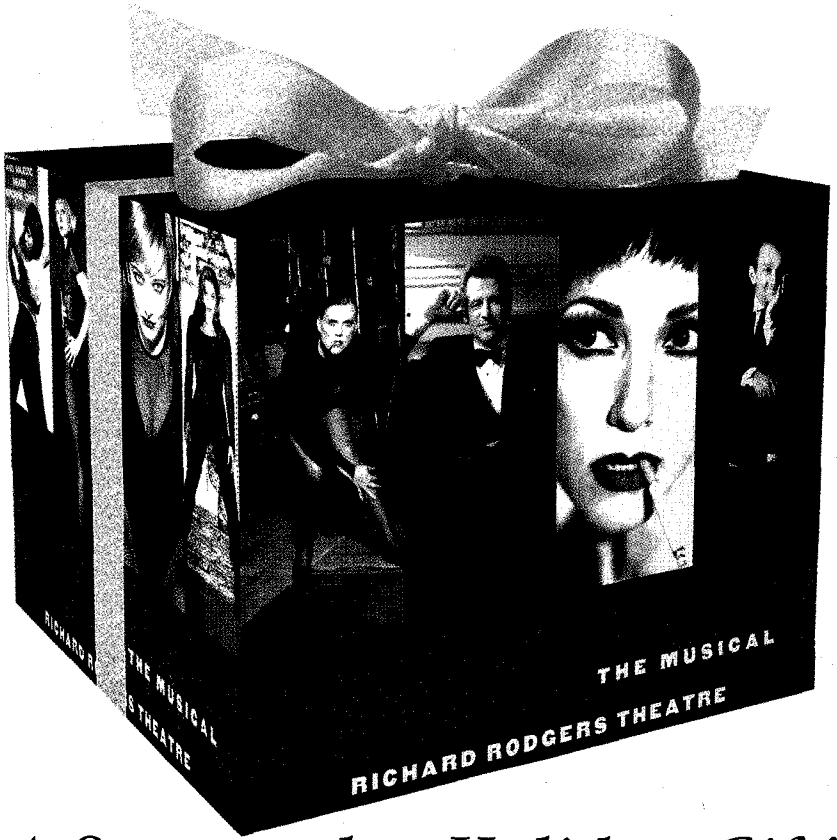

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sent Laughter, a sleek, sophisticated comedy (as those who saw it with George C. Scott a few years back may recall), and staged it as the crassest farce. He has hopelessly confused innuendo with blatancy, ironic wit with cheap guffaws, high camp with low.

Garry Essendine, the fey, egocentric matinee-idol hero, is doubtless modeled on the author himself, but Coward, however outrageous, never fully emerged from the closet. It is not for Elliott to out one of his plays. Here the women are made shriller, sillier, or more predatory than called for, the men more effete, narcissistic, overtly homosexual. Two women cannot kiss without a cloud of ambiguity hovering above them; a man cannot get angry without getting his panties in a wad.

Try again: Anna Gunn and Roger Rees in *Rehearsal.*

And the gimmickry of it! Not only does Essendine have a freestanding pier glass to primp before every time he answers a doorbell, he also has—atop the spiral staircase leading to his bedroom—a pop-out mirror hidden in the wall for a quick preening before he makes a grand descent. Upset, he welters on the floor; passing out cigarettes, he turns it into a ritual like the changing of the Buckingham Palace guard. Women suggestively lick his index finger or arrive at his place with next to nothing under the coat; men with even less.

There is a running gag about someone's viselike handshake that is sheer vaudeville. A Scandinavian maid is transformed into a circus clown. The nightclub entertainer, Steve Ross, not only plays the butler decently, but also the piano between acts supererogatorily. The dramatis personae have been augmented by an overeffusive dachshund that assiduously licks any human countenance within reach. And more—all of it less.

Under the circumstances, it is hard to assess the acting. Frank Langella does ample justice to Elliott's Essendine: One wonders what he could have done with Coward's. Allison Janney and Caroline Seymour survive overdirection best, Kellie Overbey and David Cale not at all. Even the fine designers have been goosed into excess; still, Derek McLane's majestic set, Ann Roth's striking costumes, and Brian MacDevitt's eminently lived-in lighting are things to wonder at. For me, though, the production is epitomized by the preposterous leggings worn by the penurious playwright Maule.

JEAN ANOUILH'S **The Rehearsal** MAY BE ONE of the best plays of the century, and I salute the Roundabout, which has already done it once, for bringing it back, with two prestigious British actors at the helm. But everything about this production misfires, starting with the duo's difference from the rest. Then take Robert Brill's design, which turns a French château into a converted stable, and the miscasting of five actors out of seven. The play's French subtitle, "Love Punished," might seem to refer to the Roundabout's enthusiasm being chastised by fate.

As so often in Anouilh, the story is that of a pure young girl threatened or destroyed, of virtue betrayed by vice, and of vice getting it in the neck as well. Lucile, the 20-year-old governess of the dozen orphans housed in the château, is to participate in a production of Marivaux's *Double Inconstancy*, to be presented at a dinner party by the owners, the worldly Count and Countess; their respective lovers, the mischievous flirt Hortensia and the bumpkinish Villebosse; the Count's old friend, Hero; and the Countess's business manager, Damiens, Lucile's godfather.

The way Marivaux's highly stylized, serious comedy intertwines with the château's amorous intrigues—the profligate Count genuinely falling for Lucile, and the virginal girl for him, while the two other women join hands to break up the romance—is one aspect of the play: Life versus theater, and how do you tell them apart? The other theme is the ladies' enlisting Hero, who long ago was talked out of his one true love affair by the Count, to undo Lucile in revenge. Hero, a neurotic drunkard who likes to break things, complies. Virtue and vice have at each other to their mutual destruction.

The play is both a comedy full of witty lines and a drama bearing grave truths. So very much must be delicately balanced; so much turns on perfect direction, which Nicholas Martin doesn't manage here. Anna Gunn, who is not the "delicate" Lucile but a raw, strapping Middle American in voice, accent, and manner—in profile not unlike Jay Leno—misses totally: Her performance is made for American TV. As the Count, David Threlfall looks common but affects a roving and absented gaze, acts fuddy-duddy when not fussbudgety. As the Countess, the

Photograph by Joan Marcus.

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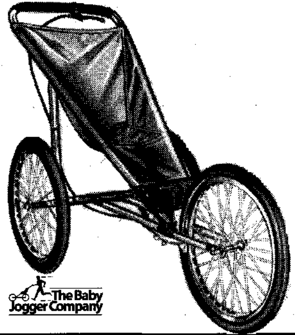

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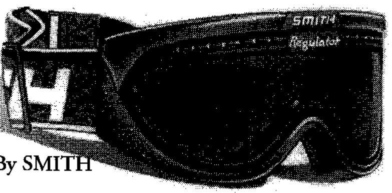

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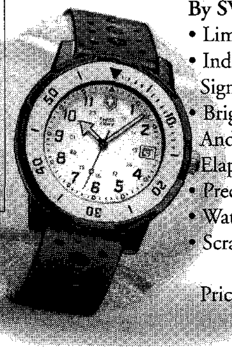

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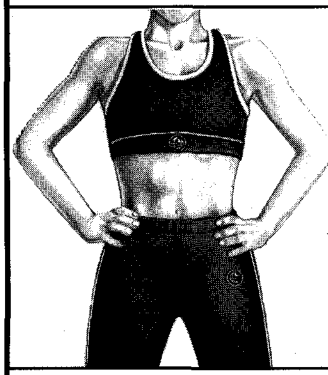

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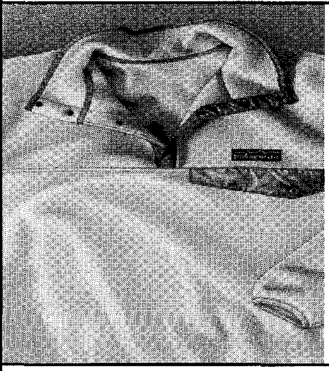

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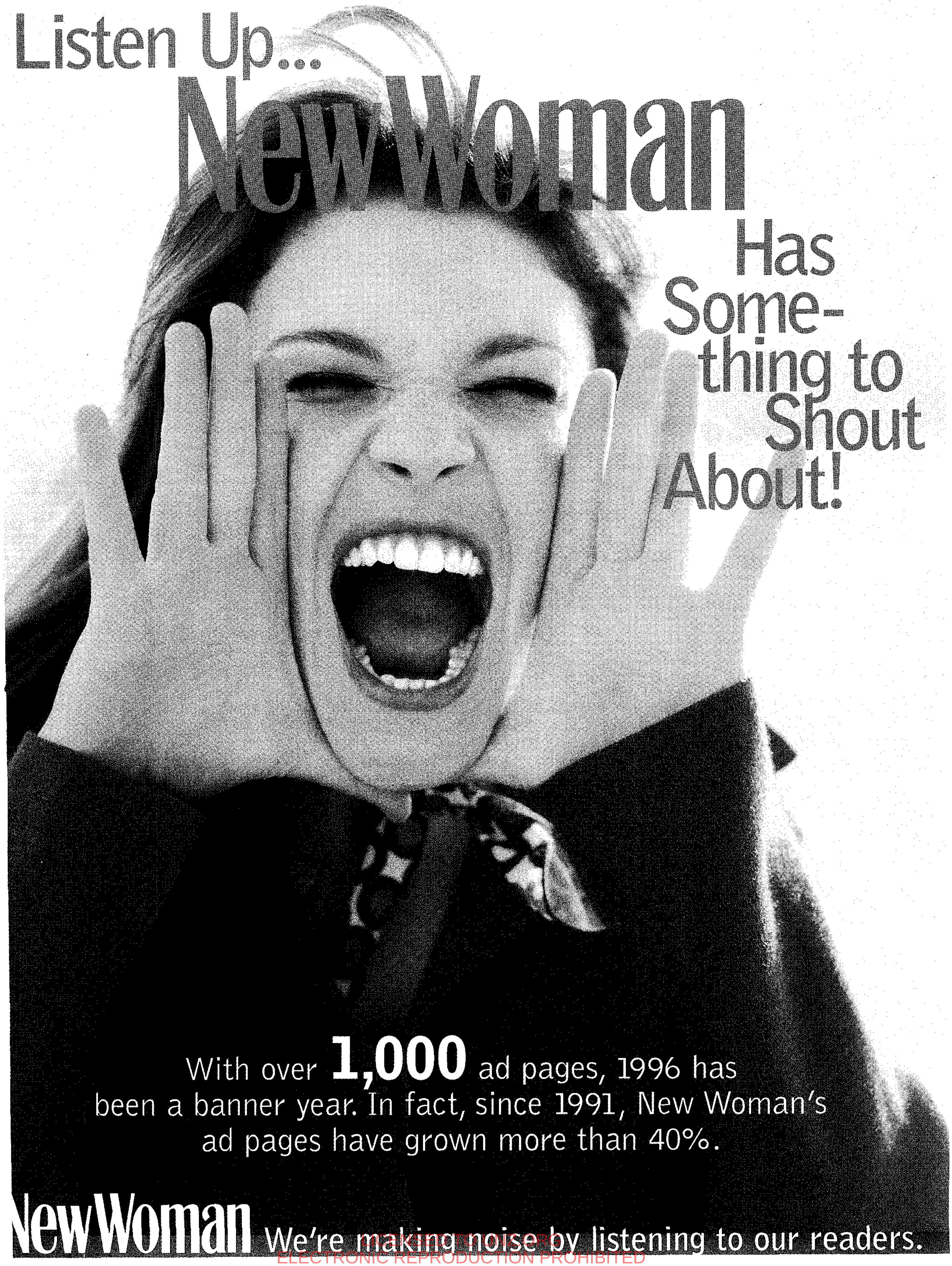
usually persuasive Frances Conroy sounds gratingly shrill; as Villebosse, Frederick Weller appears sorely in need of finishing high school. Nicholas Kepros is an appropriate Damiens, and Kathryn Meisle, when she doesn't push too hard, a suitable Hortensia.

The second disaster, on top of Miss Gunn, is the Hero of Roger Rees: He lacks heft, depth, mystery, fatal charm. The actor shambles through his part drunkenly enough, and speaks his lines rather too trippingly. There is no real menace, pathos, or sense of a terrible, festering hurt. I thought of Jean Servais and Jacques Dacqmine, who played the part in Paris, and despaired. Michael Krass's costumes, all silver and gold, are almost too lavish: If only the acting had some of their richness and elegance, and if only it could pierce our hearts.

TWO ARMENIANS ARE COMPANY, NINE A CAtastrophe. At least that's what I gather from Leslie Ayvazian's **Nine Armenians,** which is as anodyne as it is expendable. Lovable Armenian-Americans have been done to death by William Saroyan, and the genocide of Armenians has been magisterially memorialized in Werfel's *The Forty Days of Musa Dagh.* Anyone treading such familiar ground needs to stay competitive, which Miss Ayvazian, slightly better known as an actress, does not.

This is all about the kind of family that cannot set out on a car trip without running back into the house for more things or more good-byes, someone running out of the house with more food (burek, baklava, pastrma, whatever), or further relatives arriving with still more food and more jabbering. The kids keep shredding paper napkins to help a bird build its nest—it may be Armenian, as it likes baklava. Debates center on whether an ancestor fleeing the Turks hid his beef jerky in his cummerbund or elsewhere, and whether Grandpa's ashes, forgotten by granddaughter at an Armenian airport, are better off there.

That thoroughly Americanized granddaughter nevertheless must return to the old country to bear witness, and give away her sorely needed coat to the freezing locals. She is clearly the author, but not very winning for all her nobility, in part because she is played by the unappealing Sevanne Martin. Yet even the best performers—Linda Emond, Michael Countryman, Kathleen Chalfant, and Sophie Hayden (who ups the ante for funny aunties)—cannot make these lovable stereotypes palatable to anyone but kinfolk. For the record, Lynne Meadow has directed exuberantly, the production is well designed, and George Mgrdichian supplies music on the oud that is every bit as melodious as his name. ■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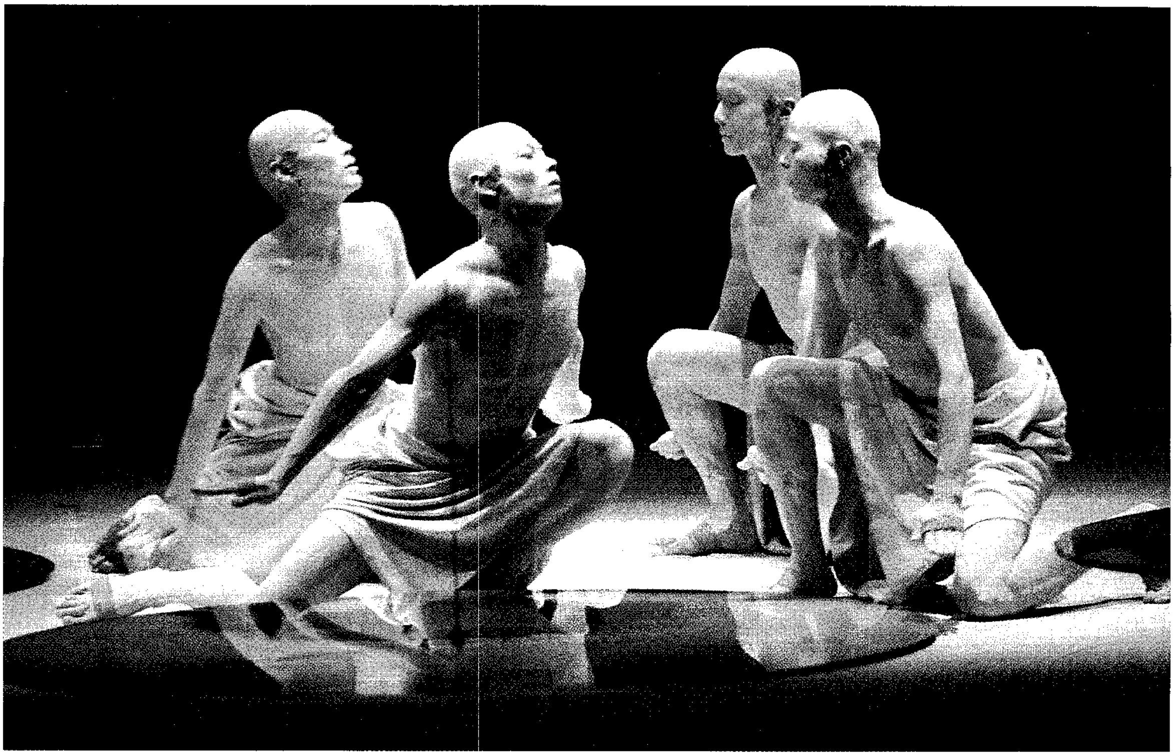

DANCE TOBI TOBIAS

Strange Interludes

The striking butoh troupe Sankai Juku offers glimpses of the eternal; vampires—the empowering kind—at the Joyce.

“THE OUTER REACHES OF TRANQUILLITY” IS A typical scene title in *Yuragi (In a Space of Perpetual Motion),* the butoh work brought to BAM’s Opera House by the five-man troupe **Sankai Juku** (“studio of mountain and sea”). The names say it all; they put you in a certain mood, but offer little explicit information. Butoh, a Japanese dance form born in the Hiroshima-fallout atmosphere of the sixties, with obvious influences from traditional Japanese dance and theater and—oddly—from the expressionist modern dance invented by Mary Wigman, does not blurt out its secrets. Slow and sculptural, grotesque in the gestures and grimaces of its dancers’ chalked bodies and faces, accompanied by music that sounds piped in from outer space, and sparely augmented with strange, elegant props, it requires each viewer, responding to cues from the stage with his own psyche, to create the meaning he’ll take away from the performance. When the process works—the material must be striking and sincere in concept and execution; the viewer, susceptible to theatrical mysticism—spectators report ecstatic insights into the nature of life and death. When the process fails, you feel you’ve spent an eternity watching nothing happen.

Sankai Juku in *Yuragi* at the BAM Opera House.

Yuragi, created by Sankai Juku’s founder and star dancer, Ushio Amagatsu, might be considered dull even by butoh aficionados. Its scenes alternate with monotonous regularity between solo performance (all by Amagatsu) and work for a male quartet moving in unison, most often in patterns that simply repeat or refract, mirror-image-style. Worse yet, *Yuragi* seems to have diverted butoh from the radical and profound to the superficially decorative. The chorus of four consists of gorgeously built, bare-chested look-alike skinheads swathed from waist to ankle in lushly draped fabric exactly matched to their ivory body paint. Instead of revealing the persistent struggle of human life against the crushing forces of annihilation, they might be waiting for a black-gowned fashion mannequin to pose among them and Richard Avedon to shoot the scene.

The piece is notable mainly for one of the Amagatsu solos. In it, this exquisitely controlled dancer, wearing a muted-ruby gown that could belong to a high priest or a siren who understood the uses of simplicity, appears to be confronting a terrible, inevitable fate. Here Amagatsu achieves the acme of butoh performance, bonding fierce mental concentration and reined-in physical intensity, so that his body and spirit seem to vibrate and expand through the space. Undulating his body erratically, taking and giving with his arms, signaling with his fingers in a cryptic code, he arouses fantasies and feelings that words don’t begin to approach.

The sculptural environment by Natsuyuki Nakanishi in which *Yuragi* takes place consists of large Lucite disks that rise and descend and two towering torchères, each containing a live white rabbit. The disks, suggesting UFOs and pools of water, make a kind of sense; the

Photograph by Dan Rest.

victimized bunnies don't. Did their agent have to put it to them bluntly? "Listen, you guys—Lewis Carroll, Beatrix Potter, they're dead. These days, there's no future in the muse or model business. It's the stew or the stage."

Jawole Willa Jo Zollar ANIMATES THE DANCES she creates for her own company, Urban Bush Women, with an impassioned sociopolitical agenda. Her newest work, *Bones and Ash: A Gilda Story,* recently at the Joyce, is no different in this respect, but it reaches beyond choreography to make its point. Narrative and dialogue, as well as singing, chanting, and instrumental music (for their own sake, not just as accompaniment), play nearly equal parts in the production. To bring this off, Zollar enlisted a team of collaborators: Jewelle Gomez (for a play drawn from her novel *The Gilda Stories*), Toshi Reagon (for music), and Steven Kent (for supervising the acting). The result is a glorious mess. The major flaws are the unsophisticated delivery of spoken lines that are stilted in themselves and choreography that's limited in vocabulary and, about half the time, forced upon a production eager to proceed by other means. But when music (especially the polyphonic chanting) and movement mesh, you're in for an exhilarating time—especially if you identify with or can at least suspend your disbelief in the plot and message.

The piece promotes the cause of two long-suffering groups—blacks and women—and preaches the doctrine of pacifism. (This already may be more than can be managed simultaneously.) It tells the tale of a pubescent girl who flees a life of plantation slavery to find loving shelter in a New Orleans bordello run by—here's the hard part—lesbian vampires. Like your garden-variety bloodsuckers, these ladies enjoy eternal life (though they can opt out once they've had their fill of violent, male-directed history). Uniquely, they don't harm their plasma sources, but instead infuse them with peace and courage. Our heroine is initiated into her role models' clan and (Act II, 100 years later) continues its tradition of rescuing younger sisters in desperate straits and facing down bad guys with the strength born of self-confident female wisdom. She's a kind of Wonder Woman for reality freaks.

Much of the delight to be taken in the production has to do with the performers. Drawn from Urban Bush Women and other sources, they are unique, ravishing figures, particularly Christine King (the Girl), who has the all-angles physicality and the spunky courage of the protagonists in old-fashioned books for girls, and Pat L. Hall (Gilda), a majestically beautiful woman with a correspondingly sumptuous voice—the sort of creature you'd open a vein for without her even asking. ■

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Chicks With Guns

'The Prosecutors,' created by the minds behind both 'Homicide' and 'Prime Suspect,' is a rarity: a TV crime movie in which the main characters are women.

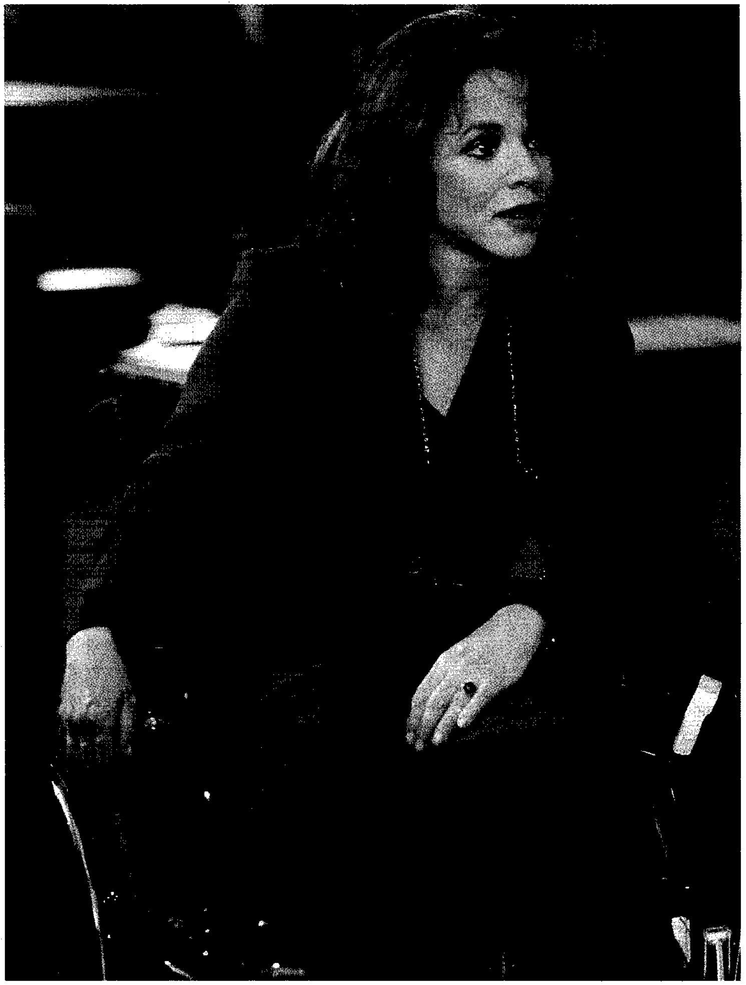
SOME OF US WILL WATCH STOCKARD CHANNING in anything—whether there are *Six Degrees of Separation* or she is *Up Close & Personal,* as an astrologist in *The Fish That Saved Pittsburgh* (in spite of the disco music), or as a Brazilian rain-forest beetle in *Meet the Applegates* (in spite of Ed Begley Jr.), from *Grease* to *Heartburn.* So simply to know that Channing is one of the stars of the new TV movie **The Prosecutors** (Monday, December 2; 9 to 11 P.M.; NBC), chain-smoking in a wheelchair, punching out smoke alarms with a broomstick, is enough to warrant a closer look.

But there are other reasons to make time for *The Prosecutors.* It's a co-production of an unlikely team of first-rate TV talents. The teleplay is by Lynda La Plante, who wrote the original *Prime Suspect;* Tom Fontana, who writes the best episodes of *Homicide;* and Julie Martin, also a *Homicide* producer. It is directed by Rod Holcomb (*ER*). The executive producers are Holcomb, Fontana, La Plante, and Michele Brustin (from the 1991 television remake of Hitchcock's *Shadow of a Doubt*). Such a huddle of heavyweights obviously hasn't gotten together just to make another disposable movie-of-the-week. They must have imagined a series. And I am guessing that the series they imagined is intended to be a vehicle for Michelle Forbes.

If you have been paying attention, you know that Michelle Forbes showed up in a speeding sports car the other Friday night on *Homicide,* as the new medical examiner the Baltimore cops consult when they want a dead body to confess its guilty secrets. By the end of her first hour she had fired a corrupt coroner, enthralled a crewcut Kyle Secor, and buried her own father. Besides being beautiful beyond the speed of light, she was all dark edge, having done time on the troubled side of town —part rocker, like Joan Jett or Stevie Nicks, and part thirtysomething biker chick. There will never be sufficient work for her on an ensemble series like *Homicide,* where everybody has to have his or her own aria in operatic sequence.

Thus: *The Prosecutors.* Forbes plays Rachel Simone, a yupscale New York City assistant district attorney who specializes in high-profile cases like sexual harassment on the Internet, which she will call "stalking" in one of her prepared sound bites for the cameras of the nightly vampire news. As nobody bothers to explain how come her embittered colleague Ingrid Maynard (Channing) ended up in a wheelchair, so, too, is the TV movie remarkably casual about the marriage of a well-dressed and expensively groomed white woman like Rachel to a laid-back black man (Clark Johnson, also a *Homicide* regular). But Clark is shot dead, anyway, twenty minutes into the movie, which is why Rachel must reluctantly turn over her cyberstalk case to Ingrid so that she will have more time to neglect her children while interfering with the police investigation of her husband's murder. Rachel and Ingrid are assisted in their mood swings by Judy Reyes (*No Exit*) as Maria Valquez, a legal intern who may be more interested in their jobs than she is in justice. In the end, of course, sisterhood-is-powerful prevails.

Though I like Forbes more as a biker chick of body bags than a yuppie Praetorian control freak, this is



Stockard Channing in *The Prosecutors.*

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probably just class animus. (While I know in the abstract that crybaby boomers, wearing silk jacquards, tapered tunics, and tobacco-suede boots, eating steamed skate and pumpkin seeds on Columbus Avenue, are capable of suffering as much pain behind their deep-pore cleansing as Patsy Cline or Mama Cass, it seems to me they ought to suffer more.) Forbes has that restless extra something the small screen loves. La Plante may have seen the same dangerous intelligence that makes Helen Mirren so sexy as Jane Tennison. Fontana may have seen the future, after Baltimore has gone away like Brigadoon.

The Prosecutors doesn't quite cohere. An angry Ingrid would never have let Rachel nip in for the summation of the Internet case for a jury probably wondering, Hey, who's in charge here? Nor is that summation eloquent enough to carry its heavy dramatic water. The subplot involving Rachel's substance-abusing loser of a brother-in-law (Jeffrey Sams) goes nowhere especially compelling. And the pre-accident romance between Channing's Ingrid and D.A. Alan Baker (Jay O. Sanders) is a participle left dangling, as if they had needed a mini-series. Or maybe an excess of writers stepped on each other's punch lines. But there's energy all over the place, and most of it is female, and you have to wonder if the culture's ready for a weekly dramatic series in which all of the principals are women—*Cagney & Lacey & Xena*?

The rest of the TV-movie week means well: In **Calm at Sunset** (Sunday, December 1; 9 to 11 P.M.; CBS), Peter Facinelli would rather go to sea than to college. He is so invariably virtuous that of course he will forgive his fisherman-father, Michael Moriarty, for being such a hard-ass on the subject. Kate Nelligan, meanwhile, has nothing much to do except, as Peter's waitress-mother, to wring her hands and the wash. . . . Kirstie Alley is also a waitress in **Suddenly** (Sunday, December 1; 9 to 11 P.M.; ABC), before she is smashed up while waiting for a bus, leaving her bitter till a fellow paraplegic, Jason Beghe, teaches her to appreciate friendship and sunsets, after which they keep on trying sex until they get it right. . . . Having lost his wife and his life savings to catastrophic illness, Beau Bridges is then "downsized" from a factory job in **Hidden in America** (Sunday, December 1; 8 to 9:40 P.M. ; Showtime) and will take any work he can get—as a janitor, busboy, or short-order cook—even ransack garbage dumps, so long as he can feed the malnourished children at Dr. Bruce Davison's clinic. *Hidden in America* might think it's about Beau's stubborn pride and Bruce's liberal guilt. But it's really about health insurance, welfare reform, safety nets, and what community, government, and decency used to mean. ▬

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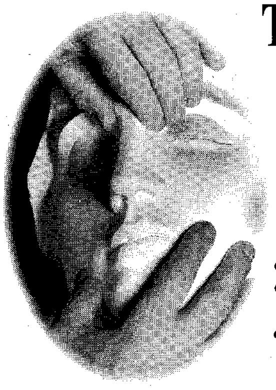

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THE INSATIABLE CRITIC GAEL GREENE

Let Them Eat Steak

It's déjà vu and '21' Club skiddoo at midtown's highfalutin Patroon; Angelo and Maxie's is the place to puff a Cohiba and tuck into a discount haunch of beef.

Well done: Below, tableside service at Patroon.

AS BACKLASHES GO, THIS ONE IS SEDUCTIVE: RED meat and tobacco. So pure and atavistic, a howl of denial, the last refuge of bruised and battered macho. No surprise then that savvy restaurateurs are aging beef, stacking up high-priced stogies like cordwood, and condominiumizing wooden file drawers as humidors in a race to fill the air with smoke and honor our national heritage: the right to eat fat.

By invoking the earliest landed gentry of New Amsterdam in its moniker, **Patroon,** veteran host Ken Aretsky broadcasts his dream. He's cast his net to land New York's power-mongers, the bonus babies and influentials, patroons and tycoons he got used to indulging in the mythic saloon at '21' before he was so rudely bounced. Patroon's second-story haven for cigar addicts is already a way station for puffing boomsters. With swag from financier partners Nelson Peltz and Peter May, he is out to prove that imitation is the best revenge. And the prices—expect to drop $75 or more per person for dinner if you're drinking— limits wannabes and poseurs to those with credit.

Into the carved-up crackerjack box that housed the dowdy old chophouse Christ Cella, Aretsky has stuffed a dwarf of a bar, a low-slung dining room with a peek at the kitchen, a cigar lounge with a vault of humidors (each rents for $1,500 a year), and a table for twelve in the wine cellar below. So maybe you won't bump your head on toy trucks and tin planes dangling from the ceiling—'21' 's homage to its industrial-sachem habitués. But traipsing up and down the stairs at Patroon's preopening cocktails for friends and the food-chain gang, insiders got the hint. As restaurant consultant Michael Whiteman put it, "Welcome to '22.' "

Think taupe. Relentless taupe. Velvet banquettes and *faux*-Fortuny wall wrap, curtains for nonexistent windows. Opaque fixtures that beam light up to the ceiling, leaving us in the taupelike dim. The waiters' ill-fitting buff cotton blazers are a look Aretsky fell in love with at Harry's Bar in London. The menu graphics are a steal from Taillevent. It's just the third night, and protesters—staff orphaned by Christ Cella's demise—shout *treason* on a sidewalk picket. The entry is too cold. The rear is too hot. The kitchen creeps. Good-natured waiters run relays, sweat dribbling. And the house is packed with predatory cats and birds of prey—restaurateurs Warner LeRoy, Jonathan Waxman, George and Jenifer Lang, a critic or two, developer Sheldon Gordon, fussy customers like Lillian Vernon, Caroline Hirsch, and Andy Capasso. The kiss-kiss-and-tell crowd. Not a socialist among them to roll the tumbrels over a $75 prime porterhouse for two. What a spotlight to shake down in. But Ken is game. He never stops smiling.

And—in spite of excessive salt or because of it—we feel surprisingly well fed. Appetites are properly amused by the chef's giveaway, house-smoked magret with arugula and tapénade on a smidgen of focaccia. The kitchen's theme is '21' classic with a twist or a tweedle, mostly good: mushroom risotto, an elegant Caesar, linguine with cockles and sprigs of fresh oregano, tiny nubbins of duck sausage on herbed polenta, pleasant-enough cod-and-lobster cake with braised salsify in mustard-sprout vinaigrette. First-rate prime sirloin and the wood-grilled veal chop live up to the steak-house pedigree. Moist and flavorful

Photograph by Warren Salowe.

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salmon and respectfully seared tuna in miso-wasabi vinaigrette reflect the inevitable urge to flaunt New Age creativity.

Back again ten days later, we find reservations snarled, a hostess who looks like she just rolled out of bed, the disappointing $23 burger, a contrarian stinginess in portions, and clam chowder not quite heated through. But it's early, and these flaws seem curable. One night's anemic little square of gorgonzola potato gratin ($9) has become a pungent, irresistible melt The cellar, rich in treasures ('82 Bordeaux up to $1,250 a bottle) but a tad skimpy on offerings under $35, is a work in progress, the sommelier confides, gleaning an unlisted $28 white Graves for us. Perfect with the remarkable truffled chicken carved tableside that my friend and I are sharing.

Coward that I am, I've been shirking the modish stogie-smoking scene. But we're forced to wait out the table gridlock in the cigar lounge upstairs. Beyond the crowded bar with its yuppie chimneys and a coven of women who love to breathe the air men exhale is an almost deserted parlor. (Too bad Aero Studio's Thomas O'Brien decided not to carry this handsome cruise-liner look downstairs.) It can't last, I insist: "When all those whippersnappers realize how awful cigars taste after the first two drags, the craze will be over." Slouched in a club chair, a glass in one hand, cigar stub in the other, the only smoker in the room agrees. "I've been here every day after work since it opened for a drink and a cigar," he says, expansive and drunk. "I like cigars. And I own shares in Consolidated Cigar. But take it from me, it's a fad."

Patroon, 160 East 46th Street (883-7373). Lunch, Monday through Friday noon to 3 p.m. Dinner, Monday through Wednesday 5:30 to 11 p.m., Thursday through Saturday till 11:30 p.m. A.E., C.B., M.C., V.

WHILE THE SQUIRES ARE WALLOWING IN prime beef uptown, Broadway swells who entertain and the usual rabble that trolls restaurant row on Park Avenue South are already crowding **Angelo and Maxie's.** About 70 eager cigar aficionados have signed up for $600-a-year lockers in the vacuum-sealed rear sanctum where they can eat and blow smoke rings undisturbed by the air police.

Tonight, the sprawl that used to be Canastel's seems to be full of traders of one commodity or another. If they ever had any critical faculties, like me they've left them at the curb. A 24-ounce heavyweight fist of veal chop for $22 and a 10-ounce martini can be instantly disarming. Given the unholy alliance here between to-the-deli-born Marc Packer of Wolf's and Canastel's, Howard Levine and Barry

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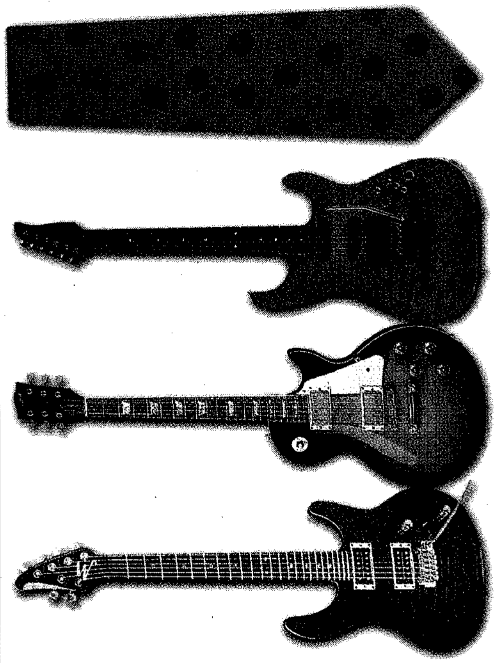

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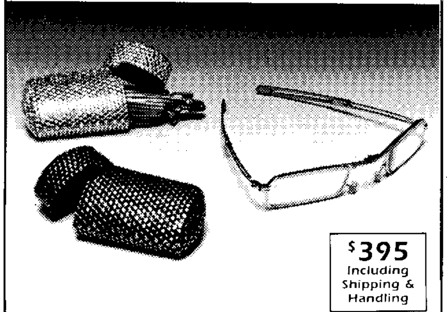

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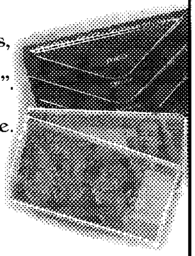

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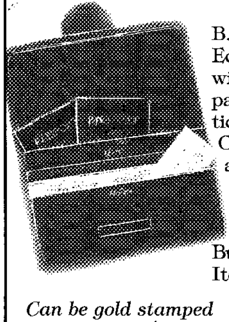

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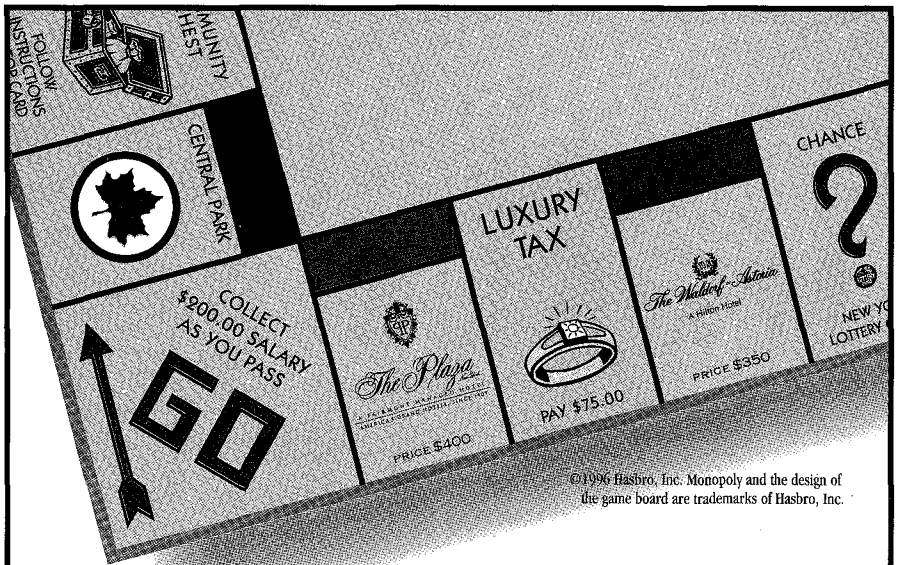
Corwin from Docks, and Time Cafe's Richard Wolf, Kim Kurlanchik, and chef Matt Lavey, I wasn't expecting to find myself in cholesterol heaven. But here it is. Meat—big and cheap. Kulanchik is amazed: "Coming from Time Cafe, where everyone is so health-conscious, I was afraid it wouldn't work. But in this crowd, even the thinnest blondes are eating red meat, smoking, and drinking till late."

A gargantuan cigar is a signpost to the high-ceilinged arena where stone walls frame the open kitchen and Frank Lloyd Wright–esque woodwork sheathes columns and walls. With old-time cigar posters and murals of cows smoking, the odd jumble of metaphors from designer Morris Nathanson works. A cheerful crew pushes its favorites. Our waitress warns us of garbanzos lurking in the chopped-shrimp-and-vegetable salad. But chickpeas don't frighten us. And after whopping vodka martinis, a turkey-size platter of fried zucchini, and big wooden bowls of salad, we've eaten our fill. Still, we're slogging on. Fragrant chili with pebbles and boulders of meat, enough to share. Littlenecks Cassino, tiny in this village of giants. A pound of precisely rare sirloin. That outrageous veal chop. Remarkably moist salmon with delicious hash browns.

So maybe it's not always first-quality. The Romanian tenderloin takes vigorous chewing. A big bowl is full to the brim with thick, no-luster corn chowder. The three-and-a-half-pound chicken tastes more steamed than roasted. But imagine: a bigger-than-life and not bad $9 burger on a toasted bun with a choice of mushrooms, onions, bacon, or cheese at no extra charge. It's like somersaulting through the looking glass into the past. Not a steak over $20 except the porterhouse for two. And skip the carnivorean paella—chicken, sirloin, and lamb chops on listless, supposedly saffroned rice. It's high-concept, low pleasure. On a menu that offers meat fifteen ways with a smorgasbord of add-ons, at these prices, you win a few, lose a few. Who can complain?

As the corporate commandos light up, we wimps linger over dessert. Not the strangely arid warm deep-dish apple crisp for two or just another black-and-white cheesecake we tasted last time. Give me the towering hot-fudge sundae with four spoons. The same lush fudge and ice cream, tucked between brownies and billed as an Oreo ice-cream sandwich, does the trick, too.

Angelo and Maxie's, 233 Park Avenue South, at 19th Street (220-9200). Lunch, Monday through Friday 11:30 a.m. to 4 p.m. Dinner, Tuesday through Thursday 5 p.m. to midnight, Friday and Saturday till 1 a.m., Sunday and Monday till 11 p.m. A.E., M.C., V. ■



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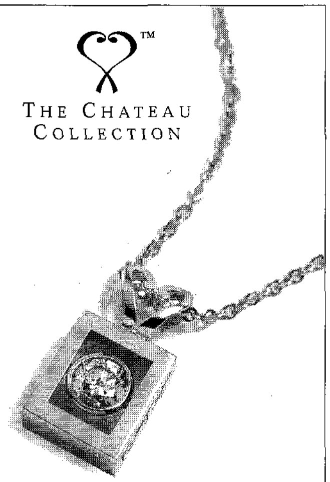

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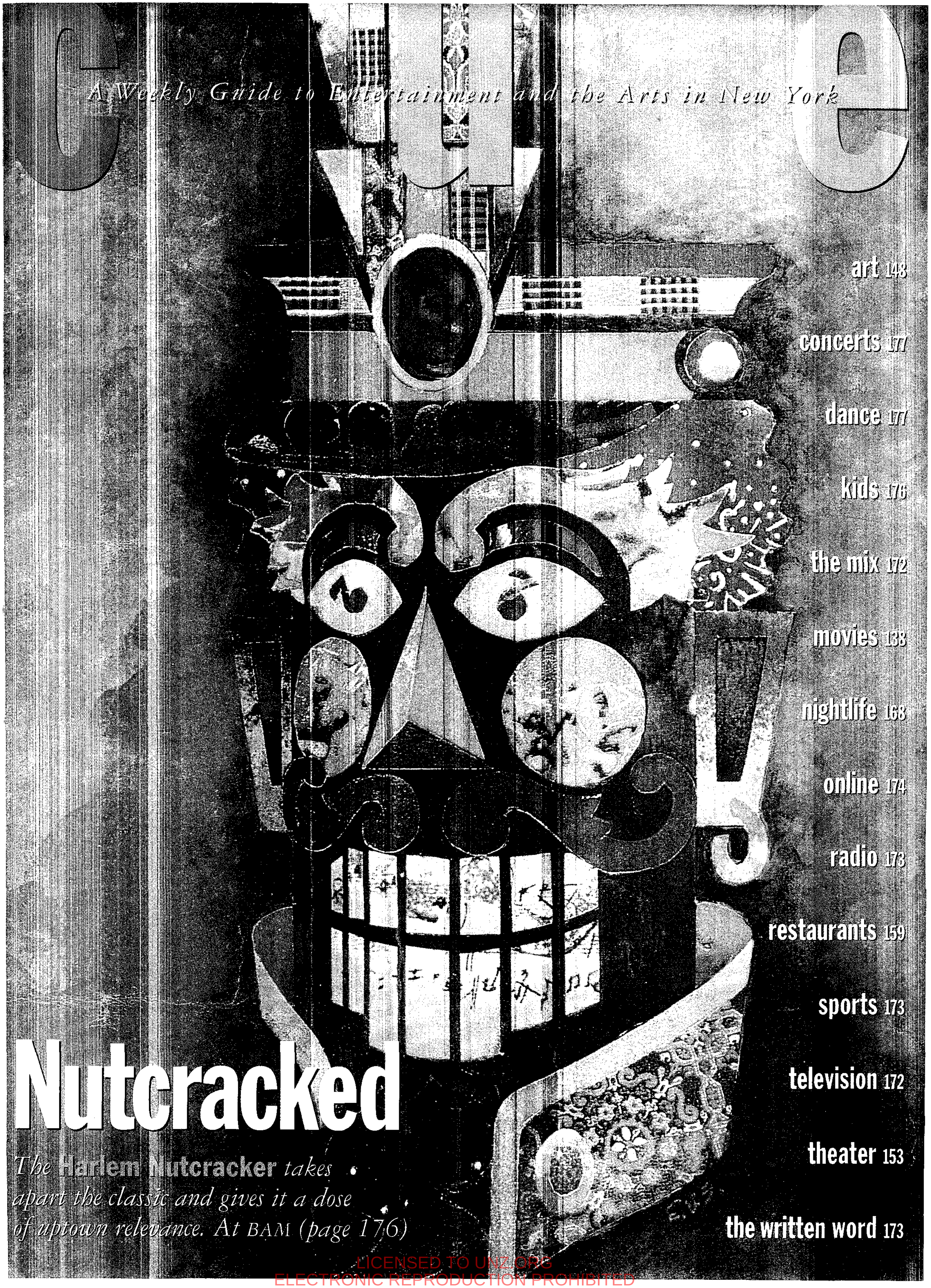# Cue

A Weekly Guide to Entertainment and the Arts in New York

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Nutcracked

The **Harlem Nutcracker** *takes apart the classic and gives it a dose of uptown relevance. At* BAM *(page 176)*

movies

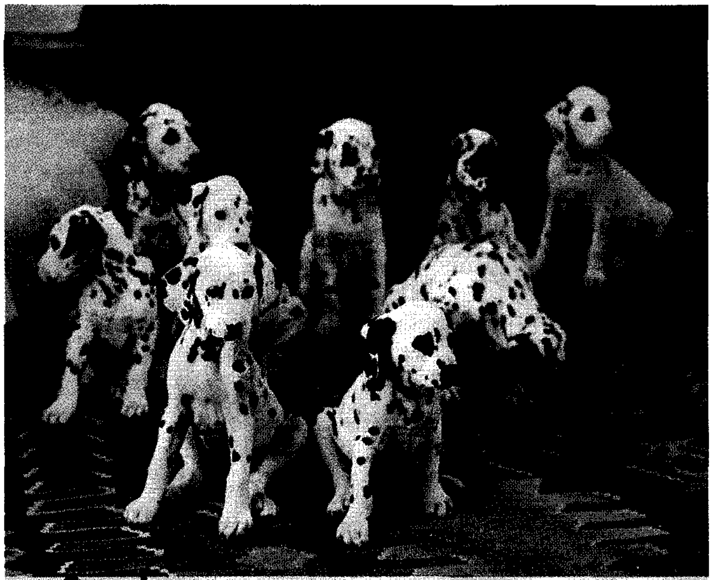
***Ridicule*...Golden Silents at the Walter Reade**

New Films

Anna—Nikita Mikhalov's chronicle of his daughter's growth during the decline and fall of the Soviet Union. (1 hr. 40 mins.; NR) *Film Forum.*

★**Basquiat**—Jeffrey Wright, the young actor who plays the doomed painter Jean-Michel Basquiat, makes a lovely angel of art. Walking down some SoHo street as if he were gliding through air, this kid is on his own wavelength, barely plugged in to the great teeming world around him. The painter Julian Schnabel wrote and directed the movie, and in his conception, Basquiat is an innocent, a sacrificial victim of the rabid art world. It's the old story: Too much too soon, and the kid couldn't handle it. Schnabel downplays Basquiat's hard-drug habit (we don't even realize he's on heroin until late in the movie) and Schnabel doesn't really explain why Basquiat couldn't pull himself back from the edge. Probably he doesn't know. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Jeffrey Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Screening Room.*

Beautiful Thing—Two teenage boys, both from troubled homes, fall in love. Adapted by Johnathan Harvey from his award-winning play. Directed by Hettie MacDonald. (1 hr. 30 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*



Opening
Puppy Love

Glenn Close chews the scenery quite splendidly as the maniacal Cruella DeVil, but Disney's live-action '101 Dalmatians,' with an underachieving script by eighties auteur John Hughes, adds little to the 1961 original. (Which is not to say the kids won't lap it up.) Opens November 27.

Photograph by Clive Coote/Disney Enterprises.

★**Big Night**—Gentleness in a movie can be the surest road to boredom, but the gentleness of this lovely comedy (directed by the actors Stanley Tucci and Campbell Scott) is a form of strength. Sometime in the late fifties, in a nowhere resort town on the Jersey Shore, two brothers, Italian immigrants, desperately try to keep a gourmet restaurant afloat. The older bother, Primo (Tony Shaloub), is a superb chef, a solemn worshiper of Bolognese and Roman kitchens. But his kid brother, Secondo (Stanley Tucci), knows that the local customers are not ready for risotto. Down the road, an older Italian immigrant, the vulgarian Pascal (Ian Holm), runs a successful red-sauce joint. Pascal is at home in the America of huge, finned Cadillacs and get-rich-quick schemes, and Secondo wants to imitate him. But he can't do it: He's trapped by his love for his stubbornly honorable brother. The movie is so delicately observed that the most ordinary scenes can be fascinating—the two men working side-by-side, for instance. Primo doesn't have much English, and Shaloub turns that into an advantage, making the chef's silence an element in his proud nature. When he can't make conversation with the florist down the street, he acts with his eyes and hands. At the same time, Secondo, who is carrying on with Pascal's lush Italian mistress (Isabella Rossellini), can't get it going with his American girlfriend (Minnie Driver), who wants him desperately. Both are nearly impotent from their American failure. Tucci and his collaborators have given *Big Night* the shape of a classic fable. Pascal offers the men one last chance: He invites his friend, the band leader Louis Prima, to come to the brothers' restaurant, and the men throw everything into a great banquet. The food should be so good, Primo explains, that you will want to die. And in some ways, he is right; the banquet brings everything to a crisis and an end. But rebirth awaits—and possibly the development of a major writing-directing career. (Denby; 10/28/96) (1 hr. 48 mins.; R) *Village East; Cinema 3; Lincoln Plaza Cinemas.*

Bitter Sugar—A tragic romance, inspired by actual events, set against the backdrop of modern-day Havana. Starring René Lavan and Mayté Vilan. Written and directed by Leon Ichaso. (1 hr. 44 mins.; NR) *Carnegie Hall Cinema; Cinema I, II, Third Ave.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

Bound—A modern *noir* about two women (Jennifer Tilly and Gina Gershon) who attempt to rip off the mob. (1 hr. 49 mins.; R) *Art Greenwich Twin.*

Breaking the Waves—Lars von Triers's bizarre love story about a sheltered Calvinist girl who believes she can make her paralyzed husband walk again by taking other lovers. Starring Emily Watson and Stellan Skarsgard. (2 hrs. 36 mins.; R) *Angelika Film Center; Lincoln Square.*

The Chamber—Chris O'Donnell plays a slow-on-the-uptake law associate who discovers that the death-row inmate he is defending is his grandfather. With Gene Hackman and Faye Dunaway. Adapted from the novel by John Grisham. (2 hrs.; R) *National Twin.*

The Crucible—See David Denby, p. 114. (2 hrs. 3 mins.; PG-13). *Area theaters.*

★**Emma**—*Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, writer-director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. The rich and landed Emma Woodhouse is a kind of local queen with almost unlimited power—not a bad person, exactly, but a snob, a malicious wit, and an unconscious dictator who manipulates her hapless protégée, Harriet (Toni Collette), rather shamelessly. Paltrow says Emma's witty lines as if she truly understood them—her speech patterns, cultivated but not quite British, sound natural and unaffected. Paltrow is at her best not when she's pushing around Collette, the rather masochistic Australian actress who is lamentably miscast as Harriet, but when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs.; PG) *Gemini Twin.*

★**The English Patient**—Based on Michael Ondaatje's award-winning 1992 novel, this film is filled with images of great intensity—a fine poetic fervor—and also moments of great generosity and tenderness. The director, Anthony Minghella, is drawn to the erotic and spiritual allure of flesh, the texture of sand and rock and sky; he is drawn with equal force to the power of mercy. In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans. The patient (Ralph Fiennes) is actually

"Cue" cover illustration by Eduardo Sicango.

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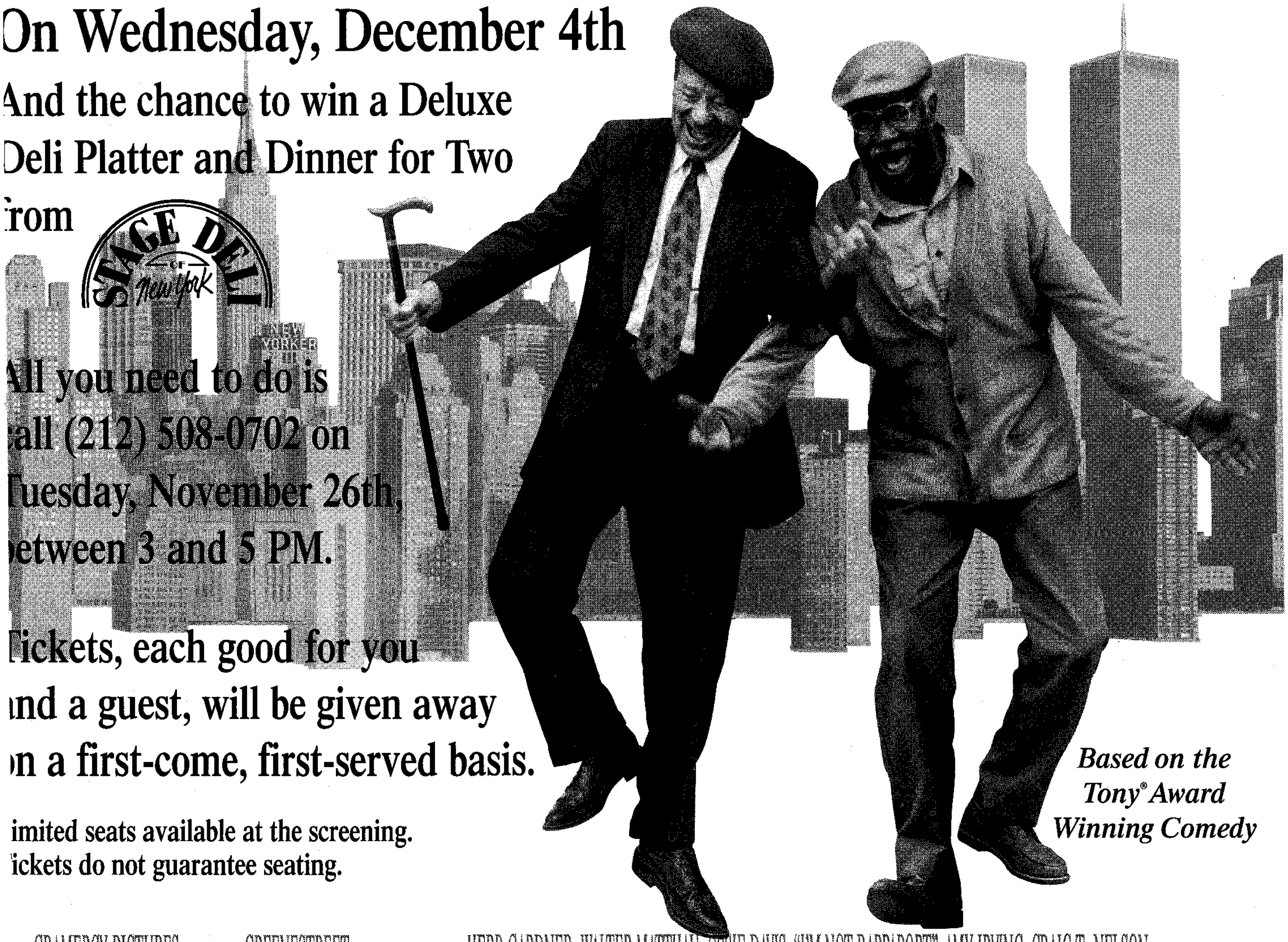

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not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katherine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. The Italian scenes, however, are not merely a frame for the flashbacks: The two places, Tuscany and North Africa, stand as equals, each with its own stamp of pleasure and fear, each with its own visual motifs and characteristic life. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation. After an embarrassingly masochistic performance in *Strange Days,* Ralph Fiennes has recovered his spirits; his count is a formal and demanding fellow, witty but not good-humored. As Katherine, Kristin Scott Thomas has a bladelike finesse and strength. She provokes Fiennes, teases his rigid formality, and she is provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make love, and we can see that the freedom of the screen—so much derided recently—actually means something. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Village East; Chelsea; New York Twin; Lincoln Square.*

★**First Wives Club**—Three wealthy Manhattan women of a certain age, abandoned by their husbands for younger women, join forces, plotting and scheming to trip up the men. Apart from their painful situation, the three ladies have little in common. Long ago, they were college buddies, but they haven't seen one another for years, and each has been hardened by ego and screw-you distaste for anyone who lives or thinks any differently. Goldie Hawn plays an aging movie star obsessed with her figure and her Bardot-Jagger lips, a boozy Narcissa who can do little more than fake an interest in another human being. Bette Midler plays a brilliant Upper West Side frump—a tough, loving, wised-up woman who has helped her husband build his business and is now too bitter to gloss over painful truths. And Diane Keaton's goody-goody is another self-parodying job, a trampled-upon wife too frayed in her impulses to get through a single sentence without heading off in five directions. Director Hugh Wilson is a good ensemble man, bringing out the personality of each star as the three come roaring into a room like a many-headed monster. Each takes her turn at topping the others and then steps out of the way. This is not an original or deeply creative film; it's a formulaic commercial comedy. But it's also genuinely pleasing and at times breathtakingly funny. (Denby; 10/7/96) (1 hr. 40 mins.; PG) *Art Greenwich Twin; Embassy 2–4; Tower East.*

The Funeral—Abel Ferrara's latest is a bad movie filled with startling speeches and extraordinary sequences. The Bronx-born Ferrara (*King of New York, Bad Lieutenant*) is a moment-by-moment director: He can frighten us, amuse us, astound us, but he can't pull a movie together. *The Funeral* is set in New York during the Depression, and it concerns the self-destruction of a minor Mafia family in the days after their youngest member, a Communist thug, has been killed. As the leader of the family, Christopher Walken plays a murderer who deplores what he calls "the flaws of the criminal mind" as he is about to kill someone. Walken, an eerily entertaining mannerist talent, does his specialty, giving long speeches filled elaborate intellectual and moral distinctions that are totally nuts. Chris Penn, as the family lunatic, seethes and explodes; he's used as the movie's wild card, good for a screaming fit or a sudden splurge of violence whenever things begin to get too somber. Meanwhile, Annabella Sciorra and Isabella Rossellini, as the wives of Walken and Penn, respectively, give sober and realistic performances. They are both very impressive, but they don't seem to realize they are performing in a movie that is, at bottom, a put-on. (Denby; 11/18/96) (1 hr. 39 mins.; R) *Angelika Film Center.*

★**The Garden of the Finzi-Continis**—Vittorio De Sica's beautiful and heartbreaking film has been revived on the occasion of its twenty-fifth anniversary, and as much as ever leaves its audience shaken. In Ferrara, in the late years of the Fascist period, the Finzi-Continis, a family of aristocratic, land-holding Jews, live in an immense house set amid gardens and tennis courts, and from within this safety and enclosure seem barely aware of the horror gathering outside. The head of the family is some sort of scholar or antiquarian; his two grown children, Micol (Dominique Sanda) and Alberto (Hemut Berger), hothouse beauties, lie about the house in elegant tennis whites and silk gowns. Vaguely intellectual, vaguely incestuous, they seem no more than minimally interested in survival. The anti-Semitic laws give the Jews of Ferrara no place to play, so the Finzi-Continis open their gates: a number of handsome young people from Ferrara enter, including Giorgio (Lino Capolicchio), a middle-class boy who has loved Micol since childhood. Girogio's bourgeois family stays in much closer contact with political reality—but Giorgio, obsessively in love, never tries to save Micol; he thinks only of his passion for her. The movie is based on an autobiographical novel by Giorgio Bassani (it was first published, in Italy, in 1962), and its special mood of pained nostalgia is marked by both longing and guilt, two emotions that, in combination, may be impossible to resolve. Micol has no sexual interest in the fair-haired, smooth, and gentle Giorgio (she takes up with a much coarser man); she's vague about everything but her determination to keep Giorgio out of her bed, and Giorgio's pursuit ends in one of cinema's great images of erotic exclusion as a naked Micol stares defiantly at her anguished admirer. The movie is so powerful because it looks back at a particular moment densely packed with anger, desire, perversity—a moment of preoccupation, furiously poised just before annihilation. Earlier in his career, in such postwar neorealist films as *Shoeshine* and *The Bicycle Thief,* De Sica had told stories of troubled and impoverished people living in the squalid Italian streets. *The Garden of the Finzi-Continis,* by contrast, is voluptuous and haunting. This kind of humanist filmmaking, with its attentiveness to relations and feelings, its sense of rootedness and leisure, and its obvious worship of beauty, has vanished from our movies as completely as the Jews have vanished from Ferrara. (Denby; 11/18/96) (1 hr. 34 mins.; R) *Lincoln Plaza Cinemas.*

High School High—Jon Lovitz stars as a private-school teacher who quits his job to teach in the inner city. Directed by Hart Bockner. (1 hr. 26 mins.; PG-13) *Embassy 2–4.*

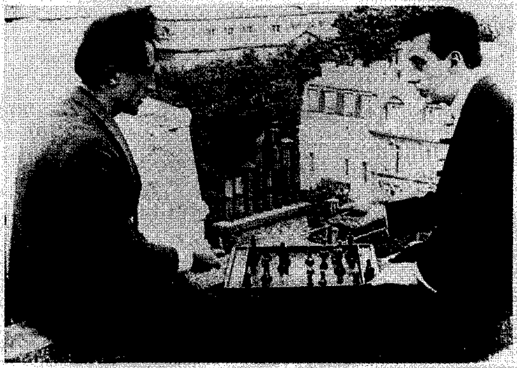
Jingle All the Way—Arnold Schwarzenegger stars as a hapless dad who is trying, with much difficulty, to buy his son the perfect Christmas gift. With Sinbad and Phil Hartman. Directed by Brian Levant. (1 hr. 20 mins.; PG) *Waverly; 34th Street East; Chelsea; Baronet/Coronet; Criterion Center; 86th Street; 84th Street Six; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor.*

Looking for Richard—By juxtaposing a troubled and highly charged production of Shakespeare's play—Alec Baldwin, Kevin Spacey, and Winona Ryder grapple with the text of *Richard III*—with man-on-the-street interviews, director Al Pacino makes the play accessible, and lots of fun, without rendering it lowbrow. (1 hr. 52 mins.; PG-13) *Lincoln Plaza Cinemas.*

Michael Collins—In Neil Jordan's violent and beautiful dream of the perfect revolutionary leader, Collins, the founder of the Irish Republican Army, rushes into rooms, shouting, issuing orders, always in movement, a humanist-warrior who never makes mistakes and kills without taking any pleasure in killing. Liam Neeson has the size and power to play a larger-than-life figure; he's aflame from the first scene to the last. *Michael Collins* is set in the climactic period of Ireland's struggle to free itself from Great Britain (1916–21). In Jordan's telling, the Irish people forge a national identity in spontaneous acts of violence—violence as creative

Revival

Surreal Worlds



Man Ray and Duchamp in Entr'acte.

The coupling of Robert Wiene's 1919 classic *The Cabinet of Dr. Caligari* and René Clair's 1924 *Entr'acte* offers ravishing Expressionist terror and chic madcap humor in one sitting ("Golden Silents" at the Walter Reade, November 29–December 1). The Club Foot Orchestra accompanies both movies, playing (live) a score of its own invention for the innovative German shocker and an adaptation of the music Erik Satie originally composed for the French bagatelle. *Entr'acte* was created for screening between the two acts of an experimental ballet performed by the legendary avant-garde troupe Ballets Suedois. Fanciful and spontaneous, the movie is a childlike Let's Pretend session animated by genius. The action hangs on a funeral that is all ludicrous accident and improbable gaiety; the hearse, drawn by a camel, pulls free and runs amok. Elsewhere, a bearded ballerina, dancing on glass, is observed from below, and an ostrich egg bounces on a water jet until it's shattered by a hunter's bullet, releasing an unscathed dove. The cast features nonactors who were art-world celebrities, among them the aforementioned Satie, the painter Francis Picabia (who wrote the film's surrealist script), Man Ray, and Marcel Duchamp, who is caught playing chess. *The Cabinet of Dr. Caligari* reminds us—more in the vein of E.T.A. Hoffman than S. Freud—that reality is impenetrably complex and terrifyingly fragile. Its puzzle-within-a-puzzle plot involves a fairground mountebank who hypnotizes a sleepwalker, inciting him to murder, and a seemingly sane narrator who proves to be the maddest of the grotesques in an architecture and landscape conceived by a Constructivist run amok.

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passion. In a spirit of what can only be called gaiety, the irregulars firebomb police stations and assassinate British intelligence agents at a fruit stand. In scene after scene, Collins invents tactics on the run, taking whatever men, weapons, and means are at hand and throwing them into battle, all the while avoiding any direct involvement in murder himself. The way Jordan tells it, Collins is a saint of violence, a warrior uncorrupted by war, who, at the end, sickened and exhausted by death, turns to peace—and is killed for his new pacifist longings. That it might be too late for such longings—that Collins might have unleashed something that cannot simply be turned off—is a complication Jordan does not want to take on. (Denby; 10/28/96) (2 hrs. 12 mins.; R) *Village East; Beekman.*

Microcosmos—A hyper-realistic and erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

The Mirror Has Two Faces—Barbra Streisand stars as a frumpy, middle-aged lonely heart who enters into a loveless marriage with an emotionally numb yet foxy Columbia professor (Jeff Bridges) with hopes of winning his heart. Directed by Streisand. (2 hrs. 6 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Ziegfeld; Gemini Twin; Orpheum; Lincoln Square; Pavilion/Windsor.*

101 Dalmatians—Disney's live-action remake of the animated feature, with Glenn Close as Cruella DeVil. Directed by Stephen Herek. (1 hr. 43 mins.; G) *Guild 50th Street; New Coliseum; Nova; Pavilion/Windsor; Plaza.*

Palookaville—Three lifelong friends combat their collective boredom, despair, and frustration by planning a heist. Directed by Alan Taylor. (1 hr. 32 mins.; R) *62nd and Broadway.*

Paris Was a Woman—Greta Schiller's documentary on the thriving intellectual scene of twenties Paris. (1 hr. 15 mins.; NR) *Quad Cinema.*

The Proprietor—Jeanne Moreau plays a French expatriate writer who suddenly finds herself in the company of former friends, lovers, and colleagues and begins to reassess her life. With Sam Waterston and Nell Carter. A Merchant Ivory film. (1 hr. 55 mins.; R) *Carnegie Hall Cinema.*

Ransom—Mel Gibson stars as Tom Mullen, a self-made New York millionaire at the peak of his career who is domineering, unpleasant—a big bad boy used to having his own way. He's the kind of fiercely dominating egotist who inspires great loyalty or great loathing. Out in Queens, his underworld counterpart, a violent cop (Gary Sinise), hatches a scheme to snatch Tom's little boy and hold him for ransom. Tom has paid once before—he is widely suspected of having bribed a union leader to get a sweetheart contract for his airline—and the cop and his crew assume he will pay again. The movie has one effective sequence: Tom and his glamorous wife, Kate (Rene Russo), are doing a charity event at the Delacorte Fountain with their little boy (Brawley Nolte) in tow. They allow the boy to play with his kite a few feet away from them, they see him, and for an instant they take his eyes off him—and then he's gone. It's the ultimate fulfillment of New York paranoia, and it's chilling. But that's it. *Ransom* is monotonous and tiresome. What happened to director Ron Howard's steady calm, which was so admirable in *Apollo 13*? This movie isn't about a bank heist or a terrorist attack; it's about the kidnapping of a child, and one wants more repose and reflection, a greater intimacy. Howard won't stop moving the camera and cutting: The anguish of Tom and Kate as they try to figure out what to do with the ransom demands is so jaggedly shot and edited that the scenes never build to their proper pitch of human emotion. *Ransom* is not a stupidly amoral movie like *Sleepers*, but it lacks sensitivity. The picture turns into a celebration of Tom's toughness, and we get the unfortunate impression that Tom's moral victory is more important than getting his child back. (Denby; 11/11/96) (2 hrs. 1 min.; R) *Village East; 19th Street East; Murray Hill Cinemas; Embassy 1; Embassy 2–4; Guild 50th Street; Sutton; 86th Street East; 84th Street Six; Pavilion/Windsor.*

Ridicule—Set in the era of Louis XVI, an earnest country engineer journeys to Versailles, certain that he can save his townspeople from an epidemic—yet quickly realizes that, in Louis's court, the only quality of value is wit. Directed by Patrice Leconte. (1 hr. 42 mins.; R). *Area theaters.*

Retrospective
American Gothic

Tim Burton traditionally unleashes his brilliantly spooky, weirdly depressive brand of entertainment at Christmastime (1990's 'Edward Scissorhands'; 1993's 'The Nightmare Before Christmas,' pictured). The American Museum of the Moving Image celebrates the upcoming release of the lovable little misanthrope's latest, 'Mars Attacks!,' with a weeklong retrospective beginning November 29. (See "Museums, Societies, Etc." for info.)

Romeo and Juliet—Claire Danes and Leonardo DiCaprio star in Baz Luhrman's bold adaptation, which transposes the tragedy to modern times, text intact. With Paul Sorvino, John Leguizamo, and Pete Postlethwaite. (1 hr. 53 mins.; PG-13) *Angelika Film Center; Chelsea; National Twin; First & 62nd St. Cinema; Orpheum; Lincoln Square; Brooklyn Heights.*

★Secrets & Lies—At the center of Mike Leigh's great new comedy is a loving but lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. Night after night, the two women, who have ordinary factory and street-sweeper jobs by day, sit in Cynthia's house, tearing at each other. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of the rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Village East; Eastside Playhouse; Lincoln Plaza Cinemas.*

Set It Off—Four African-American women from the L.A. projects turn, in desperation, to a life of crime. With Jada Pinkett, Queen Latifah, Kimberly Elise, and Blair Underwood. Directed by Blair Underwood. (2 hrs.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Criterion Center; Orpheum; Plaza Twin.*

Shine—See David Denby, p. 114. (1 hr. 45 mins.; PG-13) *Cinema I, II, Third Ave.; Lincoln Square.*

★A Single Girl—Early on a gray Paris morning, Valerie (Virginie Ledoyen) meets her boyfriend, Remi (Benoit Magimel), at a café. She tells him that she is pregnant, and that she wants to have the baby. Remi struggles to find a response, at which point Valerie shrugs him off and walks out, striding across the street and around the corner, where she enters the side door of a four-star hotel and begins her first day of work. Valerie is a room-service waitress; her job requires her to enter rooms with a breakfast tray and wake people up, sometimes to interrupt their lovemaking, to invade their privacy—an act, we realize, that is really an invasion of her privacy. The movie is an experiment that works brilliantly, and it should make an international star out of Ledoyen. (Denby; 11/4/96) (1 hr. 30 mins.; NR) *Quad Cinema.*

Sleepers—Barry Levinson's movie version of Lorenzo Carcaterra's notorious book is muffled and convoluted. When Carcaterra's "nonfiction memoir" came out last year, a number of reviewers smelled a fabrication, and a bad fabrication at that. Whether the story is literally true is not the point: as much as journalism, fiction needs to be "true" (although perhaps in different ways). The trouble with Carcaterra is that he's a lousy liar, and his faking can't be disguised. Transferred to the screen, *Sleepers* feels unconvincing in every frame. Four young boys, growing up in Hell's Kitchen in the sixties, get sent to reform school, where they are sexually abused by sadistic guards. Years later, the four young men, now in their twenties, carry out an elaborate scheme of revenge against their tormentors. The plan requires fixing a New York murder trial and persuading a priest to lie; it also requires the assistance of "friendly" mafiosi and drug dealers—benevolent men who only want to help four unremarkable characters and who commit murder as a favor. At the beginning of the movie, we see the boys' early years in Hell's Kitchen—a series of hazy, affectionate memories. We're set up for a tale of innocence despoiled. The tone is very high-minded—yet Levinson is stuck. Without the rape and torture in the reformatory, he's got no movie, so he returns to the sadism over and over again. Is it possible to do rape scenes in good taste? Levinson

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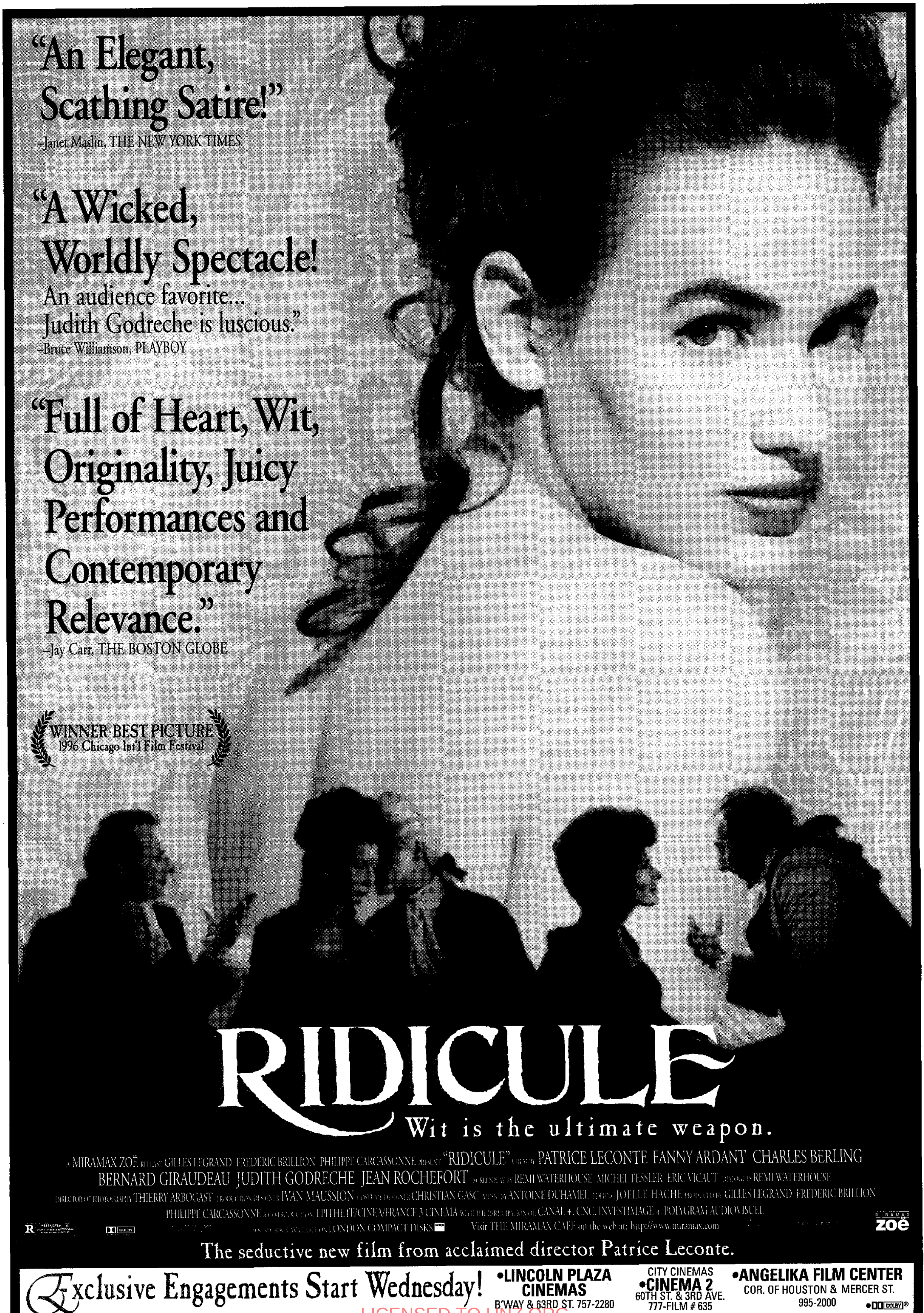

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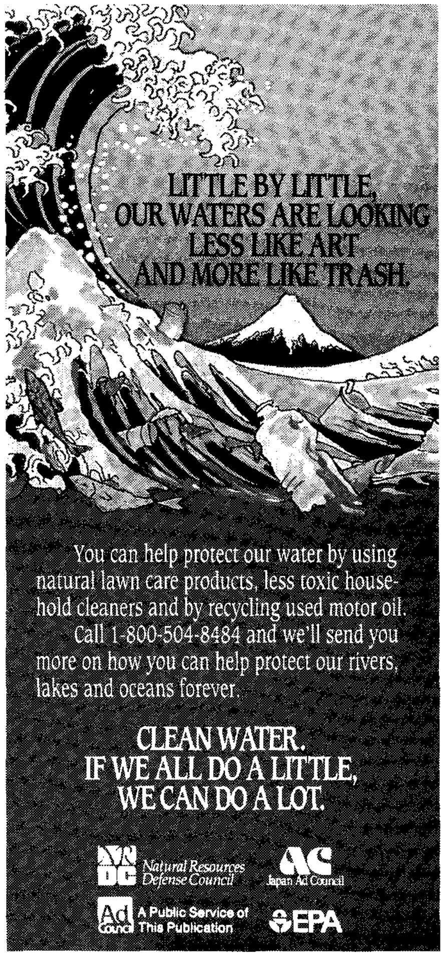
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THE SALVATION ARMY
SHARING IS CARING

tries awfully hard, but caught between sleaze and his better judgment, he turns out sickly, guilt-ridden exploitation. The movie never breaks free, and it's pretty obvious why. Shame is less a dramatic emotion than it is a reflex, a way of covering wounds; it's a murderously difficult emotion to bring alive. When the four boys (Jason Patric, Brad Pitt, Ron Edlard, and Billy Crudup) meet as grown-ups, they can barely look one another in the face. Shame is really the only thing this movie has to draw on, and Levinson can't get the story moving; he can't build any tensions or release the emotions—not even the pleasures of revenge. (Denby; 11/4/96) (2 hrs. 20 mins.; R) *Village Theatre VII; 19th Street East; New York Twin; Orpheum; Lincoln Square; Brooklyn Heights.*

Space Jam—A vehicle for NBA all-stars, including Michael Jordan, and the Warner Bros. stable of Looney Tunes characters. Directed by Joe Pytka. (PG) *Village Theatre VII; 19th Street East; 34th Street Showplace; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor; Plaza Twin; Plaza .*

Star Trek: First Contact—Captain Picard (Patrick Stewart) and the rest of the Enterprise-E crew battle some aliens for control of the earth. Directed by Jonathan Frakes. (1 hr. 54 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; First & 62nd St. Cinema; UA East; 84th Street Six; Metro Cinema; New Coliseum; Pavilion/Windsor.*

Surviving Picasso—Anthony Hopkins, playing the guy with the brush, has never seemed so happy or comfortable in his barrel-chested little frame, or so sexual. He falls for the young and beautiful Françoise Gilot (Natascha McElhone), an art student, and she becomes part of his orbit. This latest Merchant Ivory production is skillful and beautiful to look at, but there's an element of disingenuousness to it. Will Pablo turn into a nice guy? The movie is shocked that the artist is ruthless and dominating, a man who takes pleasure in manipulating other people, then turns playful as a child. No doubt it's all true, but so what? He's a bastard, but a very famous bastard, and apparently there are benefits—erotic, material, even spiritual—in being attached to him. In the movie, Gilot narrates, and by her own admission, Picasso made her into an adult. So there isn't much interest in the question "Will she leave him?" (Denby; 10/7/96) (2 hrs. 1 min.; R) *Paris Theater.*

Swingers—A comedy about a tight-knit group of would-be hipsters who immerse themselves in Los Angeles's "cocktail nation" scene. Directed by Doug Liman. (1 hr. 37 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave..*

Thinner—Robert John Burke stars as a man who cannot stop losing weight. Adapted from the novel by Stephen King. (1 hr. 32 mins.; R) *Embassy 2–4.*

Three Lives and Only One Death—Marcello Mastroianni stars in Raul Ruiz's surreal comedy about one man's multiple rich experiences. (2 hrs. 4 mins.; NR) *Lincoln Plaza Cinemas.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. And as McGregor recites the very chipper narration, we may think that he's a scoundrel and a cheat, but at least he never lies to us. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. The boys shoot heroin and fall down in pleasure; they commit every imaginable crime against bourgeois property; they outrage all the proud, hapless clichés of Scottish nationalism. The style of the movie is fast, voluble, allusive; the bits of dialogue and ghastly jokes and ludicrous physical disasters are held together by Renton's narration and the wildly inventive but disciplined editing. *Trainspotting* joins the tradition of self-mythologizing male narrative in which young men will do anything for pleasure. The movie has less to do with heroin than with Henry Miller's Paris novels and the punks of twenty years ago. For all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Screening Room.*

Twelfth Night—Director Trevor Nunn's adaptation of the Shakespearean comedy, with Helena Bonham Carter, Richard E. Grant, and Ben Kingsley. (2 hrs. 5 mins.; PG) *Regency.*

★**Vertigo**—For those who know it, seeing Hitchcock's 1958 movie again is like returning to a country where emotions are so powerful, they come close to pain. For the uninitiated, the experience could be overwhelming. This is a very strange work, a movie whose greatness may be commensurate with its oddity. James Stewart's retired police detective feels not the slightest attraction to Barbara Bel Geddes's commercial artist, an intelligent woman completely devoted to him, but he falls in love with Kim Novak, the dreamy wife he is hired to trail. In many ways, Bel Geddes is prettier than Novak, who, poured into her clothes, quivering and sensitive but utterly remote, seems almost stupefied by her own sensuality. When the Novak character dies, Stewart, desolate, tries to turn another woman into a carbon copy of her. *Vertigo* is the most beautiful movie ever made about the fetishism that is at the heart of sexual passion for so many men. The general movement is a fretful oscillation between hapless impotence and the most overpowering desire. The movie suggests that to be sexually aroused, a man must be obsessed in some way—in love with an ideal or with an image in his head. It says that romantic love, for men, is essentially crazy. In Hitchcock, the perverse and the normal are always at war—but in this one movie, Hitchcock is shockingly romantic. (Denby; 10/21/96) (2 hrs. 8 mins.; NR) *Chelsea.*

The War at Home—Emilio Estevez directed and stars in this tale of an emotionally traumatized Vietnam Vet who cannot re-enter society. Also starring Martin Sheen, Kimberly Williams, and Kathy Bates. (2 hrs. 4 mins.; R) *Angelika Film Center; Lincoln Square.*

Opening

Less Than Zero

Stellan Skarsgard (the sexually twisted husband in 'Breaking the Waves') gets male-confrontational with Gard B. Eidsvold, above, in 'Zero Kelvin.' The Norwegian drama—about a bunch of men bonding brutishly in the Arctic landscape—opens this Wednesday at Film Forum.

Zero Kelvin—In twenties Norway, a young writer, despondent over his girlfriend's refusal to marry him, joins a band of trappers in Greenland. With Stellan Skarsgard. Directed by Hans Peter Moland. (1 hr. 53 mins.; NR) *Film Forum.*

Manhattan

Below 14th Street

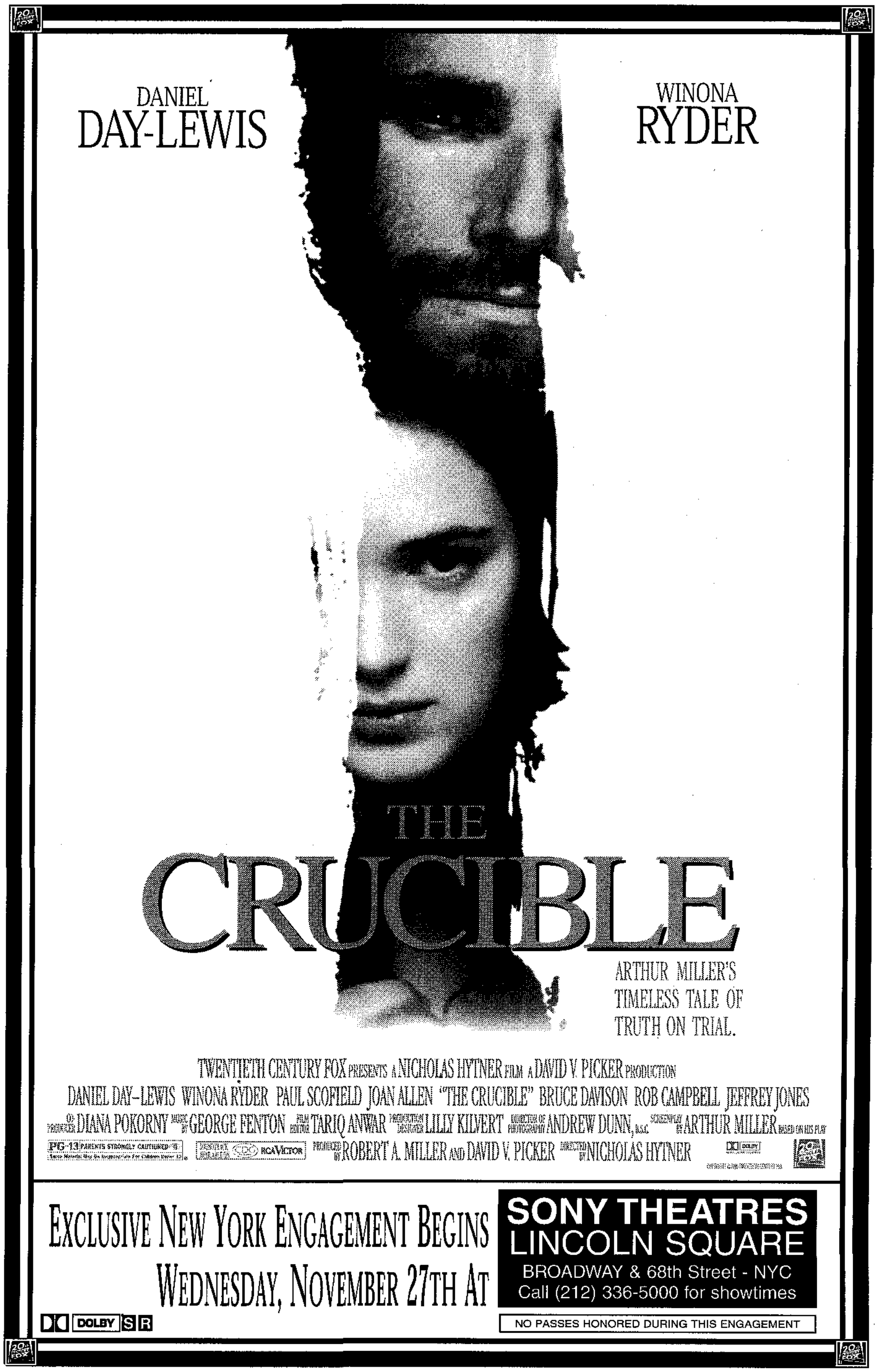
Angelika Film Center—18 W. Houston St. (995-2000) *Breaking the Waves; Romeo and Juliet; Swingers; The Funeral; The War at Home.*
Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *First Wives Club; Bound.*
Cinema Village 12th St—22 E. 12th St. (924-3363) *Everything Relative; Not Bad For a Girl.* (See also "Museums, Societies, Etc.")
Film Forum—209 W. Houston St. (727-8110) *Microcosmos.* Opening 11/27: *Zero Kelvin; Anna.* (See also "Museums, Societies, Etc.")
Quad Cinema—34 W. 13th St. (255-8800) *A Single Girl; Beautiful Thing; Far Harbor; Paris Was a Woman.*
Screening Room—54 Varick St. (below Canal) (334-2100) *Basquiat; Trainspotting.*
Village East—189 Second Ave., at 12th St. (529-6799) *Big Night; Michael Collins; Ransom; Secrets & Lies; The English Patient.*
Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Set It Off; Sleepers; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*
Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Jingle All the Way.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Ransom; Set It Off; Sleepers; Space Jam.*
23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Closed for Renovations.*
34th Street East—241 E. 34th St. (505-CINE#586) *Jingle All the Way.*
34th Street Showplace—238 E. 34th St. (532-5544) *Set It Off; Space Jam; Star Trek: First Contact.*
Chelsea—260 W. 23rd St. (505-CINE#597) *Jingle All the Way; Romeo and Juliet; Star Trek: First Contact; The English Patient; The Mirror Has Two Faces; Vertigo.*
Murray Hill Cinemas—160 E. 34th St. (689-6548) *Ransom; The Mirror Has Two Faces.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Walking and Talking.*
Angelika 57—225 W. 57th St. (586-1900). Beginning 11/27: *Lovesick on Nana Street.* (See also "Museums, Societies, Etc.")
Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Star Trek: First Contact.*
Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Jingle All the Way.*
Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Bitter Sugar; The Proprietor.*
Cinema 3—2 W. 59th St. (505-CINE#596) *Big Night.*
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Bitter Sugar; Shine; Swingers.*
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Jingle All the Way; Set It Off; Space Jam.*
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Long Kiss Goodnight.*
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Secrets & Lies.*
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Ransom.*
Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *First Wives Club; High School High; Thinner.* Opening 11/27: *Ransom.*
Guild 50th Street—33 W. 50th St. (757-2406) *Ransom.* Opening 11/27: *101 Dalmatians.*
Manhattan Twin—220 E. 59th St. (505-CINE#590) *D3: The Mighty Ducks; That Thing You Do!.*
National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Romeo and Juliet; The Chamber.*
Paris Theater—4 W. 58th St. (980-5656) *Surviving Picasso.*
State—1540 Broadway (391-2900) *Hype!; Sleepers; The Ghost and the Darkness; The Long Kiss Goodnight.*



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WE SHIP WORLDWIDE

Sutton—205 E. 57th St. (759-1411) *Ransom.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *A Time To Kill; Cold Comfort Farm; Independence Day; That Thing You Do!; The Glimmer Man.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Mirror Has Two Faces.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Mother Night.*

86th Street—125 E. 86th St. (505-CINE#604) *Jingle All the Way.*

86th Street East—210 E. 86th St. (249-1144) *Ransom.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Michael Collins.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Romeo and Juliet; Space Jam; Star Trek: First Contact.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Emma; Fly Away Home; The Mirror Has Two Faces.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Sleepers; The English Patient.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Romeo and Juliet; Set It Off; Sleepers; Space Jam; The Mirror Has Two Faces.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *First Wives Club.*

UA East—1629 First Ave., at 85th St. (249-5100) *Star Trek: First Contact.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Palookaville.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Jingle All the Way; Ransom; Star Trek: First Contact.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Beautiful Thing; Big Night; Looking for Richard; Secrets & Lies; The Garden of the Finzi-Continis; Three Lives and Only One Death.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Breaking the Waves; Romeo and Juliet; Shine; Sleepers; Space Jam; The English Patient; The Mirror Has Two Faces; The War at Home.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Star Trek: First Contact.*

New Coliseum—701 W. 181st St. (740-1545) *101 Dalmatians; Jingle All the Way; Space Jam; Star Trek: First Contact.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *101 Dalmatians; Jingle All the Way; Space Jam.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Jingle All the Way; Space Jam.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Twelfth Night.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *High School High; Jingle All the Way; Ransom; Set It Off; Space Jam; Star Trek: First Contact; The Long Kiss Goodnight; The Mirror Has Two Faces.*

Concourse Plaza—214 E. 161th St. (588-8800) *High School High; Jingle All the Way; Ransom; Set It Off; Space Jam; Star Trek: First Contact.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *The Mirror Has Two Faces; Space Jam.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *High School High; Jingle All the Way; Ransom; Set It Off; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces; Thinner.*

Opening

War of Words

In *Ridicule,* Fanny Ardant (above) plays a courtesan of King Louis XVI—a monarch so utterly obsessed with verbal gymnastics and rapier-sharp wit that the intellectually inferior were often executed. The comedy—France's entry for the Oscar for Best Foreign Language Film—opens Wednesday.

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Jingle All the Way; Romeo and Juliet; Space Jam; The Mirror Has Two Faces.*

Brooklyn Heights—70 Henry St. (596-7070) *Sleepers; Romeo and Juliet.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *101 Dalmatians; Jingle All the Way; Space Jam.*

Cobble Hill—265 Court St. (596-9113) *101 Dalmatians; Ransom; Space Jam; The English Patient; The Mirror Has Two Faces.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Ransom; Set It Off; Star Trek: First Contact.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Jingle All the Way; Ransom; Set It Off; Space Jam.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *101 Dalmatians; Jingle All the Way; Space Jam.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Space Jam; Set It Off.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Jingle All the Way; Ransom; Star Trek: First Contact; The Mirror Has Two Faces.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Jingle All the Way; Ransom; Space Jam; The Mirror Has Two Faces.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *High School High; Jingle All the Way; Ransom; Romeo and Juliet; Sleepers; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Jingle All the Way; Ransom; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.* Opening 11/27: *101 Dalmatians.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Set It Off; Space Jam.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *101 Dalmatians; Jingle All the Way; Ransom; Space Jam; Star Trek: First Contact.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Jingle All the Way; Ransom; Set It Off; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Michael Collins; Ransom; Sleepers; Space Jam.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Romeo and Juliet; Set It Off; Space Jam.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *101 Dalmatians; Star Trek: First Contact.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Romeo and Juliet; Sleepers; The English Patient.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Ransom; Set It Off; Star Trek: First Contact.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Jingle All the Way; Romeo and Juliet; Sleepers; Space Jam; The Mirror Has Two Faces.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *First Wives Club; High School High; Set It Off; The Ghost and the Darkness; Thinner.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *The Mirror Has Two Faces.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Jingle All the Way; Ransom; Star Trek: First Contact; The Mirror Has Two Faces.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Jingle All the Way; Ransom; Space Jam.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Jingle All the Way; Space Jam.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Jingle All the Way; Star Trek: First Contact; The Mirror Has Two Faces.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Jingle All the Way; Ransom; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Secrets & Lies.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *101 Dalmatians; Space Jam.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Ransom; Set It Off; Space Jam.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Ransom.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Jingle All the Way; Ransom; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.* Opening 11/27: *101 Dalmatians.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Jingle All the Way; Ransom; Romeo and Juliet; Space Jam; Star Trek: First Contact.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *High School High; Jingle All the Way; Ransom; Romeo and Juliet; Set It Off; Sleepers; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

Photograph by Catherine Cabrol/Miramax Zoe.

Museums, Societies, Etc.

American Museum of the Moving Image—"Tim Burton's Nightmares and Dreams." 11/29: *The Nightmare Before Christmas* (1993). 11/30: *Pee-Wee's Big Adventure* (1985) and the early shorts *Vincent* and *Frankenweenie.* 12/1: *Batman* (1989) and *Batman Returns* (1992). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Angelika 57—Through 11/26: "The 13th Israel Film Festival." Call for program info. 225 W. 57th St. (586-1900); $8.

Anthology Film Archives—"Jacques Rivette." 11/25 and 11/26: *Hurlevent* (1985). 11/27 and 11/28: *Paris Nous Appartient* (1961) and *Suzanne Simonin, La Religieuse de Denis Diderot* (1966). 11/29 and 11/30: *Jean La Pucelle—Part One, The Battles* (1993). 11/29–12/1: *Le Bande des Quatre* (1988). 11/30 and 12/1: *La Belle Noiseuse* (1990). Also, 11/25–11/27: *Saturday Night Fever* (1978). 11/26: *Rocco and His Brothers* (1960) and *The Quality of Mercy* (1994). 11/27: *Wings of Desire* (1987). 11/29–12/1: *Gold* (1972). 32 Second Ave., at 2nd St. (505-5181); $7.

Cinema Village 12th St.—11/29–12/15: "The 4th Annual Contemporary African Diaspora Film Festival." Call for program info. 22 E. 12th St. (924-3363); $8.

A Different Light—12/1: *The Harvey Girls* (1946). 151 W. 19th St. (989-4850); free.

Film Forum—"Kazan." Through 11/26: *Baby Doll* (1956). 11/27 and 11/28: *Boomerang!* (1947) and *A Tree Grows in Brooklyn* (1945). 11/29–12/1: *On the Waterfront* (1954). Through 12/9: "The Silent City: New York in the Movies, 1898–1929." 11/25: *Lonesome* (1929) and "NYC Treasures From the Library of Congress" (1898–1906). 12/2: *Humoresque* (1920) and *Gretchen the Greenhorn* (1916). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"The Centennial of Arab Cinema." 11/25: *Life or Death* (1954) and *The Band and the Bracelet* (1986). 11/27: *The Sin* (1965). 11/27 and 12/1: *The Flight* (1991). 11/28 and 11/30: *Men—The Masters* (1987). 11/28, 11/30, and 12/1: *Autumn Quail* (1967). Also, 11/27: "Open Captioned Films for the Deaf and Hard-of-Hearing." Call for info. 11/29–12/1: "Golden Silents." *The Cabinet of Dr. Caligari* (1919) and *Entr'acte* (1924). 11/30 and 12/1: "Reel to Real for Kids." *Sherlock Jr.* (1924). 65 W. 65th St., plaza level (875-5600); $8.

French Institute—12/3: *Le Fils du Requin* (1993). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Japan Society—11/25: *Village of Dreams* (1996). 333 E. 47th St. (752-3015); $7.50.

Museum of Modern Art—"Three Korean Master Filmmakers." 11/25: *Eunuch* (1968) and *Daughter of the Flame* (1983). 11/26 and 11/29: *Gilsodom* (1985). 11/26 and 11/30: *Dream* (1964). 11/29 and 11/30: *Martyr* (1965). 11/29 and 12/1: *Sam Ryong, the Deaf* (1964). 12/1: *Rainy Days* (1979). "A Miscellany of Artists." 11/25: "Three by Hollis Frampton." 11/26 and 11/29: *Meta Mayan II* (1981) and *Dance of Darkness* (1989). 11/26 and 11/30: *I, a Man* (1968). 11/26 and 11/30: *Going Home* (1973). 11/29 and 12/1: *I Do Not Know What It Is I Am Like* (1986). 12/1: "Two by Laura Mulvey and Peter Wollen." 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 12/8: "The Return of the Man in the Porkpie Hat: Buster Keaton on Television, 1949–1966." Through 1/5: "All Shook Up: Elvis Presley on Television." 25 W. 52nd St. (621-6710); $6.

Symphony Space—"The Best Films of Our Lives, Part III." 11/26: *The Pawnbroker* (1965) and *Europa, Europa* (1991). 12/3: "The Apu Trilogy." *Pather Panchali* (1955), *Aparajito* (1956), and *The World of Apu* (1959). 2537 Broadway (864-5400); $8.

Whitney Museum of American Art—"No Wave Cinema: 1978–87." 11/27–12/1: *Blue Pleasure* (1981), *Goodbye 42nd Street* (1983), *Too Sensitive to Touch* (1981), and *You Are Not I* (1981). 945 Madison Ave., at 75th St. (717-0723); $8.

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- CITY CINEMAS
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- CITY CINEMAS
  ● MURRAY HILL CINEMAS 34TH ST. & 3RD AVE. 777-FILM #902
- SONY THEATRES
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- CITY CINEMAS
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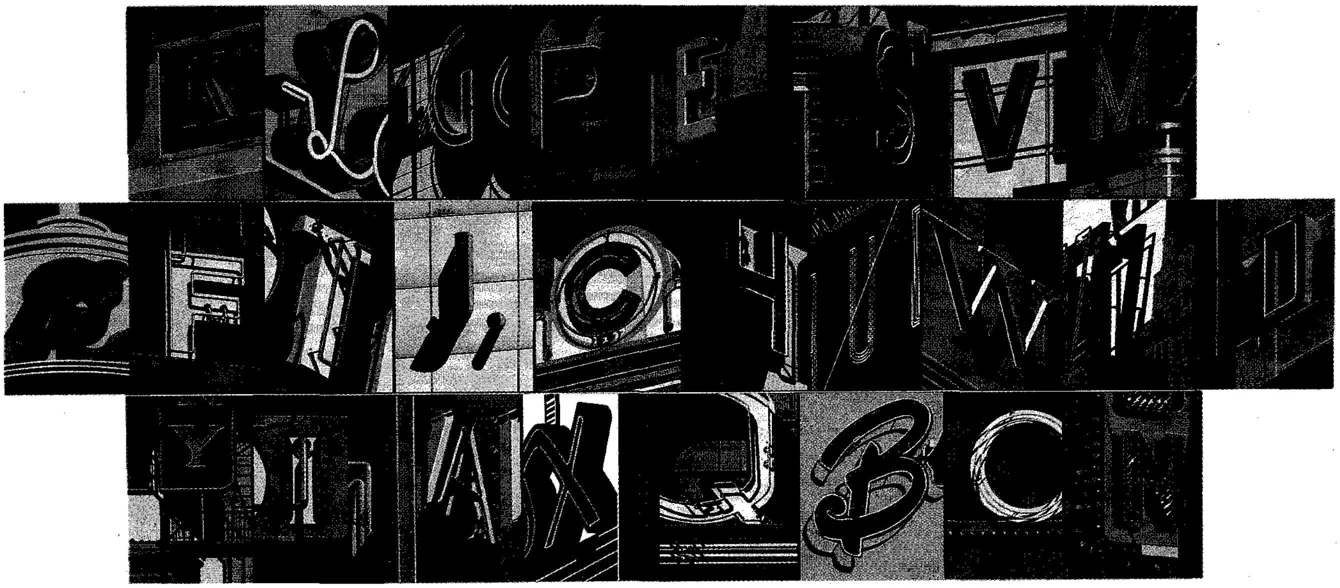

Openings

Among the programs and exhibitions observing **"AIDS Awareness Day"** are a performance by artist Oliver Herring at the Guggenheim Museum SoHo that is free and takes place on Sunday, December 1, at 11 A.M., and 1:30 and 4 P.M.; a free, hour-long program of readings, a dance performance, and a discussion about new AIDS therapies at MOMA, from 4 to 5 P.M. on Monday, November 2 (call 708-9757 for further information); two AIDS-related installations by General Idea at MOMA; an installation by Maria Elena Gonzalez at El Museo del Barrio; and an exhibition of photographs by Bruce Cratsley at the Brooklyn Museum of Art.

Galleries

Solos

Madison Avenue and Vicinity

Ronald Bladen—A retrospective of drawings and sculptural models by this artist (1918–1988) who made his name as a sculptor during the Minimalist movement of the sixties, but began his career as a painter in the mid-forties; through 12/21. Sculpture Center, 167 E. 69th St. (879-3500).

Jörg Immendorff—"The Rake's Progress," a series of paintings begun by the artist in 1994 following a commission to design the sets for the Igor Stravinsky opera in Salzburg, in which he depicts himself as William Hogarth's parody of John Bunyan's exemplary Christian; through 1/11/97. Werner, 21 E. 67th St. (988-1623).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Installation **All of the letters in Robert Cottingham's 26-panel painting *An American Alphabet* are drawn from the billboards, marquees, and other signage he sought out during a two-year journey through America's downtowns. At Forum Gallery, 745 Fifth Avenue; through January 4.**

Henri Matisse—A survey of the artist's drawings; through 12/7. C & M Arts, 45 E. 78th St. (861-0020).

José Clemente Orozco—A selection of paintings, drawings, and prints by the Mexican muralist; through 12/21. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

Peter Alexander—New paintings and works on paper depicting palm trees and scenes from erotic films; through 1/4/97. McGrath, 20 W. 57th St. (956-3366).

Joe Andoe—Recent paintings that distill landscapes to their essence; through 12/14. Helman, 20 W. 57th St. (245-2888).

Chuck Close—A selection of large-scale prints, personal photographs, memorabilia, reviews, articles, and exhibition catalogues; through 1/6/97. Archives of American Art, 1285 Sixth Ave. (399-5015), Mon.–Fri. 9:30–5.

Robert Cottingham—*American Alphabet,* a painting composed of 26 panels each of which depicts a letter in the alphabet as drawn from the architectural detail and signage of downtowns throughout the United States; through 1/4/97. Forum, 745 Fifth Ave. (355-4545).

John Gill—Recent ceramic works, including teapots, ewers, bowls, vases, and platters; through 12/28. Kraushaar, 724 Fifth Ave. (307-5730).

Andy Goldsworthy—Drawings, photographs, and installations that evoke winter and cold, among them a series of "snowball" drawings paired with photographs in order to show the site from which he gathered the snow; through 1/4/97. Galerie Lelong, 20 W. 57th St. (315-0470).

Luke Gray—Recent abstract paintings whose swirling brushstrokes suggest phenomenological effects; through 12/7. Snyder, 20 W. 57th St. (262-1160).

Tapfuma Gutsa—Sculptures that use wood, stone, pigment, and found objects, by a Zimbabwean artist; through 1/2/97. Reece, 24 W. 57th St. (333-5830).

Alex Katz—Recent small-scale portraits painted on metal cutouts; through 1/4/97. Miller, 41 E. 57th St. (980-5454).

Man Ray—Drawings, collages, cliché-verres, paintings, photographs, and other works made by the artist in his studio on rue Férou in Paris, where he lived and worked from 1951 until his death in 1976; through 1/4/97. Zabriskie, 41 E. 57th St. (752-1223).

Reginald Marsh—Paintings, drawings, and prints chronicling New York of the thirties and forties; through 12/28. Moore, 724 Fifth Ave. (688-5951).

George Nick/Glenn Holland—Paintings of architectural exteriors/Still-life paintings that depict a small singular image such as a strand of pearls, a group of cherries, or a chestnut. Through 12/21. Fischbach, 24 W. 57th St. (759-2345).

Leon Polk Smith—Paintings from the nineties that continue the artist's exploration of line and color; through 1/31/97. McCoy, 41 E. 57th St. (319-1996).

Paula Rego/Guillermo Roux—Paintings inspired by the artist's lifelong fascination with classic Disney animation films; 12/2–1/4/97/Still-life and figurative images in watercolors, charcoal, tempera with casein, and egg tempera; through 12/28. Marlborough, 40 W. 57th St. (541-4900).

Arnaldo Roche—New paintings; through 12/21. Adams, 41 W. 57th St. (644-5665).

Susana Solano—Recent large-scale steel sculptures by a Spanish artist; though 1/14/97. McKee, 745 Fifth Ave. (688-5951).

Adam Straus/Keith Milow—New paintings/Paintings of artists' names on aluminum panels; through 12/23. Haime, 41 E. 57th St. (888-3550).

Photograph courtesy of Forum Gallery.

SoHo and TriBeCa

Phyllis Baldino—A project titled *In the Present,* which explores the concept of present time and consists of two video projections and fifteen objects; through 12/21. Wittels, 48 Greene St. (219-2211).

Michele Basora/Vik Muniz—New paintings/Photographs of images made with sugar on black paper that are the artist's meditations on the legacy of the Africans who were brought to the Caribbean to work on sugar plantations in the eighteenth century. Through 12/21. Grand Salon, 83 Grand St. (226-1861).

Mark Bennett/Leslie Brack—Drawings based on the artist's snapshots of his own meticulous recreations of the interiors of the homes of his favorite TV-show families/Paintings of slogans that probe cultural stereotypes and admonitions directed at women. Through 12/21. Bronwyn Keenan, 494 Broadway (431-5083).

Willie Birch—New papier-mâché and mixed-media sculptures that transform ordinary objects, such as a gnarled walking stick or a sitting stool, into mnemonics of African-American experience; through 12/21. Ross, 568 Broadway (343-2161).

Alighiero E Boetti/Kim MacConnel—Works made between 1973 and 1994, including tapestry pieces and works on paper/Paintings and photographs inspired by the artist's trips to India. Through 12/21. Solomon, 172 Mercer St. (941-5777).

Deborah Butterfield—Recent life-size sculptures of horses in unique bronze or found metal; through 1/18/97. Thorp, 103 Prince St. (431-6880).

Robert Colescott—Paintings on paper and large-scale charcoal drawings on the theme of racial and sexual stereotyping; through 1/4/97. Kind, 136 Greene St. (925-1200).

William Cotton/Michael Joseph—Two large-scale paintings that combine images from advertising/An installation in which the artist transforms himself into an "average-size" man through the use of custom-made clothes, shoes, prosthetic devices, and furniture. Through 12/28. Silverstein, 476 Broome St. (226-0640).

Peter Doig—New works; through 12/14. Gavin Brown's Enterprise, 100 Sixth Ave. (431-1512), Wed.–Sat. 12–7.

Robert Feintuch—Paintings on aluminum honeycomb panels or canvas that depict such singular images as a suit of armor or the back of a stretched canvas and use a palette restricted to black, white, and grays; through 12/21. CRG, 93 Grand St. (966-4360).

Luz Maria Gordilla—Works that use photography, objects, and text to explore issues of gender and identity, and draw on the Mexican artist's experience of living in a Mafia-run, nomadic whorehouse that operates along Mexico's Caribbean coast; through 12/31. Stellweg, 87 E. Houston St. (431-5556).

Julian Hatton—Paintings whose abstracted organic forms suggest trees, rocks, clouds, and other elements of landscape painting; through 12/21. Harris, 524 Broadway (941-9895).

Robert Heckes/Maciej Wisniewski—Paintings on and constructed from the backs of playing cards/A slot machine of Internet sites in which the address designation (com, edu, mil, gov, net, etc.) can line up. Through 12/21. Postmasters, 80 Greene St. (941-5711).

Amy Jenkins—Video installations that explore childhood notions of sexuality; through 12/21. Kustera, 41 Wooster St. (965-1527).

Michael Lucero/Martin Mull—Recent ceramic sculptures that unite glazed and fired clay with discarded objects and ceramic-vessel forms, by this artist whose work is the subject of a retrospective at the American Craft Museum (see "Museums")/New watercolors. Through 12/21. Beitzel, 102 Prince St. (219-2863).

Joseph Marioni—Monochromatic paintings that use color to elicit visual intimacy and emotional immediacy; through 12/30. Blum, 99 Wooster St. (343-0441).

Jason Martin/Ligorano-Reese—Paintings by a London-based artist that are created from one continuous brushstroke/A video installation titled *Steel Nipples* that addresses the politics of care and compassion in American society. Through 1/11/97. Cristinerose, 395 Broadway (431-1862).

Gordon Matta-Clark—A survey of works from the artist's various projects completed before 1974, among them *Walls paper*, composed from photographs he took of the interiors of abandoned New York City buildings and reproduced on long rolls of newsprint; through 12/14. Fung, 537 Broadway (334-6242).

Gerald Monroe—Lyrical abstract paintings; through 12/21. Donahue/Sosinski, 560 Broadway (226-1111).

Yasumasa Morimura—Photographs of the artist that depict him in the costumes and postures of Hollywood's most celebrated "golden age" actresses, but in distinctly Japanese settings; though 1/4/97. Luhring Augustine, 130 Prince St. (219-9600).

Bruce Nauman—New video installations and bronze sculptures of hands and thumbs; through 12/14. At Sperone Westwater, 142 Greene St. (431-3685) and Castelli, 420 W. Broadway (431-5160).

Irving Petlin—A series of paintings titled "Paris is White" that were inspired by the river Seine in January; through 12/21. Kent, 67 Prince St. (966-4500).

Richard Pettibone—New paintings and sculptures, including appropriations of Mondrian, Duchamp, and other artists; through 12/21. Marcus, 578 Broadway (226-3200).

Jacques Roch/Mari Oshima—Paintings that combine abstraction and cartoony figuration/An installation of white paper tied into a cocoon-like shape and suspended from the gallery's ceiling. Through 12/21. Foster, 62 Crosby St. (966-9024).

Sarah Rossiter—New color photographs, sculpture, and drawings; through 12/18. Erben, 476 Broome St. (966-5283).

Lucas Samaras—Polaroids from the artist's "Phototransformations" series created between 1973 and 1976, including works from his personal collection that have never been exhibited as well as museum and private loans; through 12/14. Pace Wildenstein, 142 Greene St. (431-9224).

Lara Schnitger—Sculptures, videos, and photographs by a Dutch artist; through 12/21. Kern, 558 Broadway (965-1706).

Jonathan Seliger—Paintings on canvas that is folded and glued to take the forms of recognizable objects; through 12/21. Bravin Post Lee, 80 Mercer St. (966-2676).

Richard Serra—New sculpture; through 12/14. Gagosian, 136 Wooster St. (228-2828).

Peter Soriano—New cast-resin sculptures that expand the artist's vocabulary of hybrid organic and mechanical forms; through 12/21. Lennon, Weinberg, 560 Broadway (941-0012).

William Steiger—Paintings that depict cast-iron bridges, towering structures, and dirigibles; through 12/14. Condeso/Lawler, 524 Broadway (219-1283).

Amanda Trager—Paintings that depict a central image, such as the stalk of a stamen, against a neutral field; through 12/14. Sundvik, 26 Grand St. (226-6361).

Leslie Wayne—Paintings whose built-up surfaces and colors serve as records of their making; through 12/21. Shainman, 560 Broadway (966-3866).

Other

Gary Hill—Three new video-installation works; through 12/21. Gladstone, 515 W. 24th St. (206-9300).

Ellsworth Kelly—Seven new paintings on shaped canvases by this artist who is currently the subject of a retrospective at the Solomon R. Guggenheim Museum; through 1/19/97. Marks, 1018 Madison Ave. (861-9455).

Cathleen Lewis—Large-scale installations that explore issues of race, gender, and identity through abstraction and language; through 1/15/97. Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave., Bronx (718-960-8731), Tues.–Sat. 10–4.

Stephen Mueller—New paintings whose diluted colors and shapes reflect the artist's interests in mysticism and music; through 12/9. Nosei, 530 W. 22nd St. (741-8695).

Group Shows

Madison Avenue and Vicinity

Adelson—25 E. 77th St. (439-6800). American Impressionist paintings, including works by Hassam, Prendergast, and Sargent; through 12/21.

CDS—76 E. 79th St. (772-9555). Works by first generation Latin American artists including Torres-Garcia, Rivera, Vargas, others; through 1/31/97.

Graham—1014 Madison Ave. (535-5767). Portraits by Close, Katz, Warhol, others; through 12/21.

Hirschl & Adler—21 E. 70th St. (772-7237). American neoclassical sculpture, with works in marble by Calder, Di Suvero, Serra, and Smith; through 12/21.

Leff—19 E. 71st St. (288-4030). "Visual Jazz," spontaneous, improvisational paintings created by several artists at once, including Evans, Ramsey, and Stone; through 12/14.

Ubu—16 E. 78th St. (794-4444). "The Subverted Object," with works by artists continuing the Dadaist and Surrealist legacy, including Ray, Oppenheim, Westermann, others; through 1/4/97.

York—21 E. 65th St. (772-9155). Californian painting over the past century and a half, including works by Bierstadt, Nahl, Zorach; through 1/10/97.

57th Street Area

Equitable—787 Seventh Ave. (554-4818). Ten African-American women sculptors, including Catlett-Mora, Chase-Riboud, and Lewis; through 1/11/97.

French—24 W. 57th St. (247-2457). "Small Sizes—Precious Pieces," with paintings by Carey, Frontin, Skarloff, others; through 12/28.

Janis—110 W. 57th St. (586-0110). Painting and sculpture by twentieth-century masters including Brancusi, Leger, Mondrian, Pollock; through 12/21.

Miller—41 E. 57th St. (980-5454). Works by contemporary Latin American artists; through 1/4/97.

St. Etienne—24 W. 57th St. (245-6734). Drawings, posters and objects by Hoppe, Klimt, Mosher, others; through 1/4/97.

SoHo and TriBeCa

Alexander—59 Wooster St. (925-4338). Artists books by Attie, Beuys, Twombly, others; through 1/11/97.

Art in General—79 Walker St. (219-0473). Works by Darrel Ellis in the sixth-floor gallery, through 2/25; a distillery installation by Dan Mihaltianu, through 1/1/97.

Fao—558 Broome St. (334-8125), Wed. and Thurs. 2–6, Fri. and Sat. 12–6. An exhibition of shoes created by artists working in all media; through 12/22.

Golden—39 Wooster St. (274-0080). How the Information Age makes us question identity, with works by Ebeling, Green, Sherman, others; through 12/21.

Thread Waxing Space—476 Broadway (966-9520). Installations by Herrera and Preiss, and playful art by several dozen artists; through 12/21.

Other

Marks—523 W. 24th St. (243-0200). Seventy works on paper and photographs from 1815 to the present, by Arbus, Degas, Gober, Kahlo, Stieglitz, others; through 12/28.

New York Studio School—8 W. 8th St. (673-6466). Paintings by faculty artists, including Lees, Nickson, Robb, others; through 12/16.

Photography

Ansel Adams—Vintage prints; through 1/11/97. Danziger, 130 Prince St. (226-0056).

Diane Arbus—41 E. 57th St. (980-5454). Vintage and estate prints; through 1/4/97. Miller, 41 E. 57th St. (980-5454).

Petah Coyne—Best known for her wax sculptures, Coyne here shows images taken in Japan and Mexico, plus at a New York street fair; through 12/28. Miller, 138 Spring St. (226-1220).

Lynn Davis—Images taken in Syria, Jordan, Turkey, and Yemen; through 1/4/97. Houk Friedman, 851 Madison Ave. (628-5300).

Ellen Carey—Minimalist photographs using highly saturated color; through 12/21. Ricco/Maresca, 152 Wooster St. (780-0071).

Mitch Epstein/Vera Lutter—Photographs of Vietnam taken between 1992 and 1995 that appear in the photographer's recent book, *Vietnam: A Book of*

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Photography

Monks on the Run

Though she's known as a sculptor, Petah Coyne sidelines in photography (she majored in it in art school) and carries her Nikons and her handmade pinhole lenses wherever she travels. Often, in order to intensify the sense of motion, she moves alongside her subjects—in this case, Buddhist monks at prayer in the mountains of Koyasan, Japan. At Laurence Miller Gallery, 138 Spring Street; through December 28.

Changes/Pinhole photographs of New York City. Through 12/28. Wooster Gardens, 558 Broadway (941-6210).

Jerald Frampton—"True Tales of Jesus and Other Stories"; through 12/22. Clementine, 526 W. 26th St. (243-5937).

Lynn Geesaman—Landscapes taken in the south of France, Southern California, and the southeastern United States; through 1/11/97. Richardson, 560 Broadway (343-1255).

Gibson—568 Broadaway (925-1197). Works by photographers and artists experimenting with the medium, including Adams, Rauschenberg, Wegman, others; through 1/4/97.

Greenberg—120 Wooster St. (334-0010). "Women of the Clarence White School," including works by Brigman, Gilpin, Ulmann, others; through 1/4/97.

ICP—1130 Fifth Avenue (860-1777). Works by Clarence White's students, including Bourke-White, Lange, Gilpin, others; photographs of Hong Kong by Masahiko Yamashita; through 1/12/97.

ICP Midtown—1133 Sixth Avenue (768-4682). Liverpool photographed by Tom Wood, and road trips chronicled by Linda McCartney; photographs by Adams, Michals, Siskind, others, celebrating the twenty-fifth anniversary of the Light Gallery; through 2/9/97.

Christina Lessa—Large-scale portraits, pictures of exotic animals, and other organic material; through 12/29. Rice, 325 W. 11th St. (366-6660).

Martin Liebscher—"Xing," color photographs; through 1/4/97. Stux, 535 W. 20th St. (352-1600).

PaceWildensteinMacGill—32 E. 57th St. (759-7999). Photographs by Lisette Model and Diane Arbus; through 1/11/97.

Martin Parr—Photographs of fast food, seen up close; through 12/31. Borden, 560 Broadway (431-0166).

Fawn Potash—Photographs of old books and magazines; through 1/18/97. Gallery 292, 120 Wooster St. (431-0292).

Sam Samore—Staged black-and-white photographs of actors in scenarios with no fixed narratives; through 12/7. Nordanstad, 289 Hudson St. (627-6628).

Margaret Watkins—Still life compositions, portraits, nude studies, landscapes and commercial works; through 1/4/97. Mann, 42 E. 76th St. (570-1223).

Museums

Alternative Museum—"The Luminous Image: An Exhibition of Illuminated Photography." Works by 21 photographers, among them Dennis Adams, James Casebere, Alfredo Jaar, Doug & Mike Starn, and Ted Victoria; through 1/4/97. 594 Broadway (966-4444), Tues.–Sat. 11–6, contribution suggested.

American Craft Museum—"Michael Lucero: Sculpture 1976–1995." A survey of the artist's whimsical sculptures, many of which combine ceramic elements with found objects; through 2/16/97. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Leonardo's Codex Leicester: A Masterpiece of Science." On loan from William H. Gates III, the only manuscript by Leonard da Vinci still in private hands combines drawings and text to explain the whole of nature; through 1/1/97. . . . "Okavango: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28/97. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Queens Museum of Art and the Grey Art Gallery

Photograph courtesy of Laurence Miller Gallery.

& Study Center; through 1/5/97. . . . "The Grand Tour: Photographs by Guy Weill"; through 1/26/97. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—"The Brilliance of Swedish Glass, 1918–1939: An Alliance of Art and Industry." A survey focusing on the leading artists of the period between the world wars and the aesthetic and technical innovations that established the Swedish glass industry; through 2/2/97. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. till 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Artist in the Marketplace Benefit Exhibition." Works by more than 100 artists who have exhibited in the museum's annual Artist in Marketplace shows over the past fifteen years; through 12/7. . . . "Artist in the Marketplace: Sixteenth Annual Exhibition." Works by 36 emerging artists living in the New York metropolitan area; through 2/16/97. . . . "Petrona Morrison and Veronica Ryan: Sculptural Works"; through 2/16/97. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; suggested donation $3, $2 students, $1 seniors.

Brooklyn Museum—"In the Light of Italy: Corot and Open-Air Painting." An exhibition of landscape paintings by 48 European artists who worked in Italy between 1780 and 1840, among them nineteen paintings by Jean-Baptiste Corot (1796–1875) made during his first visit to Italy; through 1/12/97. . . . "Bruce Cratsley: Master of Light and Shadow." Images of New York, Venice, and of the photographer's companion as he was dying of AIDS; 11/27–1/5/97. . . . "Mine: Grand Lobby Installation by Rona Pondick"; through 1/4/97. . . . "Latin American Photography: A Spiritual Journey"; through 1/19/97. . . . "The Evidence of Things Not Seen: Drawings by Glenn Ligon"; through 2/9/97. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16/97. 2 E. 91st St. (860-6868), Tue. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a street-like environment occupied by groups of figures; through 6/29/97. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29/97. . . . "Fred Sandback: Sculpture"; through 6/29/97. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

Drawing Center—"Plains Indian Drawings 1865–1935: Pages From a Visual History." The first extensive survey of late nineteenth and early twentieth-century Plains Indian drawings, known as ledger drawings, from those of the Lakota on the northern plains to the Kiowa in the south; through 12/21. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

El Museo del Barrio—"Contemporanea: An Installation by Maria Elena Gonzalez." A site-specific installation by the Cuban-born artist that uses curved, back-lit wooden panels covered with black rubber to transform the gallery into a quiet, dimly lit arena intended for the contemplation of the loss of loves ones to AIDS; 12/1–4/13/97. . . . "The Liberated Print: The Portfolio in Puerto Rican Graphics"; through 1/12/97. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Asia Society and the Queens Museum of Art; through 12/23. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

Guggenheim Museum—"Ellsworth Kelly: A Retrospective." The most comprehensive survey ever presented of the artist's paintings, drawings, and sculptures; through 1/15/97. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"1996: The Hugo Boss Prize." Works by the six artists nominated for the Hugo Boss Prize, among them Laurie Anderson, Janine Antoni, Matthew Barney, Stan Douglas, Yasumasa Morimura, and Cai Guo Qiang; through 1/19/97. . . . "Max Beckmann in Exile." The first exhibition to examine the German Expressionist's work made during his years as an expatriate in Holland and the United States; through 1/5/97. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"Holidays! Jewish Seasons and Celebrations"; through 4/19/97. . . . "Louis Kahn Drawings: Travel Sketches and Synagogue Projects." A survey of the architect's drawings and models for synagogues; through 12/15. . . . "From Court Jews to to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic lands; through 1/19/97. . . . "The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/15. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Charles Rennie Mackintosh." A survey featuring approximately 250 works by the celebrated Scottish architect and designer (1868–1928); through 2/16/97. . . . The first American retrospective of the French artist's work in 35 years gathers some 150 paintings from public and private collections; through 1/19/97. . . . "Masterpieces in Little: Portrait Miniatures From the Collection of Her Majesty Queen Elizabeth II"; through 1/5/97. . . . "Eugène Cuvelier, Photographer in the Circle of Corot." A selection of prints by this French photographer who made studies of the Forest of Fontainebleau in the late 1850s and early 1860s in close association with Corot, Millet, Rousseau, and other painters of the Barbizon school; through 1/12/97. . . . "Annual Christmas Tree and Neapolitan Baroque Crèche"; 11/30–1/5/97. . . . "Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt"; through 2/2/97. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"The Art of the Baga: A Drama of Cultural Reinvention"; through 1/5/97. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5/97. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Jasper Johns: A Retrospective." The first in-depth survey of the artist's work in nearly 20 years; through 1/21/97. . . . "New Photography 12: Richard Billingham, Thomas Demand, Osamu Kanemura, Sophie Ristelhueber, Georgina Starr, Wolfgang Tillmans"; through 2/4/97. . . . "Antonin Artaud: Works on Paper." An exhibition of the drawings of the writer, critic, film actor, stage director, and poet, including approximately 70 works dating from 1937 to 1948 and a small selection of photographs, first editions, and letters; through 1/7/97. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"Back in the Days: East Harlem Old and Young"; through 3/23/97. . . . "The Art of Politics: Cartoons by Cassel, Kirby, & Arlt"; through 4/6/97. . . . "A Museum For

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a New Century: The Museum of the City of New York in the 21st Century"; through 6/29/97. . . . "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Powerful Expressions: Recent American Drawings"; through 1/5/97. . . . "The Artist's Eye: Jacob Lawrence Selects Paintings From the Permanent Collection"; *through 1/12/97. 1083 Fifth Ave. (369-4880);* Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New Museum of Contemporary Art—"Carolee Schneeman: *Up To and Including Her Limits.*" The first museum exhibit in the United States devoted to the work of this artist, a key figure since the sixties in the development of performance and body-based art; through 1/26/97. . . . "Enclosures: New Site-Specific Installations by Nedko Solakov, Teresita Fernandez, and Hale Tenger; through 1/26/97. 583 Broadway (219-1222), Wed., Thurs., Fri., and Sun. 12–6, Sat. 12–8 (6–8 free); $4, $3 artists, students, and seniors.

New York Public Library—"A History of Women Photographers." A historical survey of women's contributions to the field of photography; through 1/4/97. . . . "The Romance of the Stone: Lithography, 1796–1825"; through 1/11/97. . . . "Artful Interiors: Rooms With a View." A survey of architectural and design publications covering the period 1750 to 1950; through 3/29/97. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

Pierpont Morgan Library—"A Fine Line: Rembrandt as Etcher"; through 1/5/97. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; through 1/5/97. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; through 1/5/97. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Contemporary Art in Asia: Traditions/Tensions." An survey of works by contemporary artists from India, Thailand, the Philippines, South Korea, and Indonesia organized by the Asia Society and presented simultaneously at the Asia Society and the Grey Art Gallery & Study Center; through 1/5/97. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School." An exhibition focusing on the influence of the Mexican muralists and printmakers of the Taller de Gráfica Popular on African-American artists from the thirties through the fifties; through 12/1. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 *students and seniors.*

Whitney Museum of American Art—"Making Mischief: Dada Invades New York." A survey of works by Marcel Duchamp, Francis Picabia, Man Ray, and other artists associated with New York Dada; through 2/23/97. . . . "Views From Abroad: European Perspectives on American Art 2." An exhibition of works culled from the museum's collection curated by Jean-Christophe Ammann, director of the Museum für Moderne Kunst in Frankfurt, Germany; through 1/5/97. . . . "Nan Goldin: 'I'll Be Your Mirror.' " The first retrospective of works by this photographer known for her gritty images of the sexual and cultural urban underground of the past two decades; through 1/5/97. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Beverly Semmes: She Moves." An installation by this artist who uses monumental scale to comment on clothing as a form of cultural and personal expression; through 1/4/97. 120 Park Ave. at 42nd St. (570-3633), Mon.–Fri. 11–6, (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 11/26 and 11/27 at 10 and 2: "Latin American Art." On view from 11/22. 12/2, and 12/3 at 10 and 2: "Ancient, Foreign, U.S. Coins, and Banknotes." On view from 11/30.

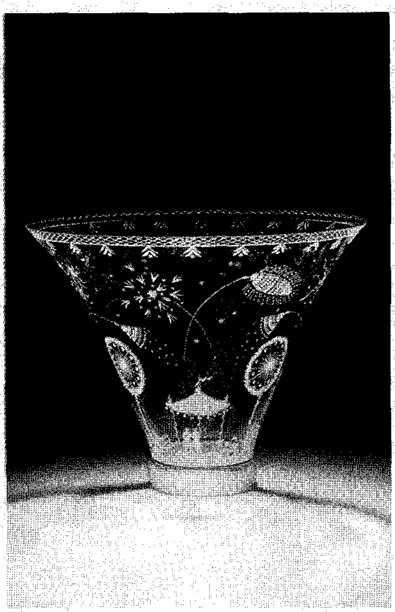
Christie's East—219 E. 67th St. (546-1000). 12/3 at 1: "American Paintings." On view from 11/29.

Sotheby's—York Ave. at 72nd St. (606-7000). Next auction on 12/4.

On View

Art of Glass

Glass was first produced in Sweden in the fourteenth or fifteenth century; by the nineteenth, glassworks had sprung up everywhere, creating with them factory towns and people whose livelihoods depended on the industry. But by 1914, glass design was in a serious rut. The large glassworks, especially, realized it was time to call in actual, bona fide artists. Their contributions to the craft are celebrated in "The Brilliance of Swedish Glass, 1918–1939: An Alliance of Art and Industry" at the Bard Graduate Center for Studies in the Decorative Arts (18 West 86th Street). Of special note are Simon Gate and Edward Hald for Orrefors, and Edvin Ollers for Kosta. Hald's famous *Fireworks* vase, designed for Orrefors in 1921 and in production for some time to follow (the vase pictured here dates from 1924), is a classic example of between-the-wars Swedish glass, full of whimsy and promise. EDITH NEWHALL



Photograph by Per Larssen.

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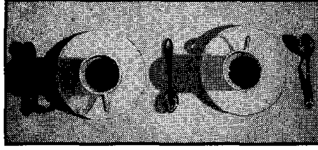

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Broadway

Previews and Openings

Dreams & Nightmares—Magician David Copperfield makes his Broadway debut, in a show scripted by David Ives. $20–$67.50. Tues. and Thurs. at 5:30 and 8, Wed., Fri., Sat. at 1:30, 5, and 8:30, Sun. at 1, 4:30, and 8. In previews for a 12/5 opening. *Martin Beck, 302 W. 45th St. (239-6200).*

Juan Darién, A Carnival Mass—Julie Taymor and Elliott Goldenthal's vivid puppet pageant, retelling an Uruguyan folktale of a jaguar that is turned into a boy, and back again. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/24/96. *Vivian Beaumont, Lincoln Center (239-6200).*

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea.* For insomniac luxury-lovers of all ages. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. In previews for a 12/18 opening. *Broadhurst, 235 W. 44th St. (239-6200).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Thanksgiving week: Wed., Fri., and Sat. at 2 and 8, Sun. at 2. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—They really couldn't have picked a better time to revive this 1975 *Cabaret*-tinged musical vaudeville. Roxie Hart (Ann Reinking, who also choreographed), a Jazz Age murderer, offs her lover and becomes a media darling, competing for sob-sister headlines with a variety of other nubile and scantily clad female felons. As a commentary on ill-gotten fame, the show could not be more prescient, and as a vehicle for Bebe Neuwirth's talents (as Velma Kelly), well, you'll just have to see her silver-shod plea to the gentlemen of the jury. Note to Bloomingdale's: Set up a fishnet-and- bowlers boutique immediately—they aren't just for Liza anymore. Also starring Joel Grey and James Naughton. $47.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Richard Rodgers, 226 W. 46th St. (307-4100). 2 hrs. 30 mins.*

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, after successfully dusting off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and giving it its first professional New York revival in 61 years, moved the funny stuff uptown. $45 Tues.–Thurs., $47.50 Fri.– Sun. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVE-MAN). 1 hr. 40 mins.*

Photograph by Paul Boyer.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues.–Sat. at 8, Wed., Fri., and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Sheena Easton as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).* Just for Thanksgiving, the road company will be performing Fri. and Sat. at 2:30 and 8, Sun. at 3 at *City Center, W. 55th St. bet. Sixth and Seventh Aves. (581-1212). 2 hrs. 30 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, now has an American cast, which includes Stephanie Beacham, Kim Hunter, James Warwick, and Nicky Henson. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

It's a Slippery Slope—Part five of Spalding Gray's peripatetic performance autobiography glides swiftly past the breakup of his marriage and attacks of claustrophobia, dwelling instead on after-50 fatherhood and the Zen-like beauty of an afternoon on the slopes. $30–$35. Sun. and Mon. at 7:30. *Vivian Beaumont, Lincoln Center (239-6200).*

Onstage
Moving Targets

Leave it to the Flying Karamazov Brothers—not actually "brothers" or "Karamazovs" in any conventional sense—to stoke the audience's natural desire for performers to screw up and make that a part of the show. Bring impossible objects for "Ivan" to juggle. He fails and (yes!) gets a pie in the face. *Sharp Flats and Accidentals* is at the New Victory Theater, 209 West 42nd Street (239-6200). November 29 through January 1.

Julia Sweeney's "God Said, 'Ha!' "—The *Saturday Night Live* alum's one-woman show, telling what happens when life is going too well. $37.50– $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened 11/19/96. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.– Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Present Laughter—Frank Langella stars in Scott Elliott's revival of Noël Coward's drawing-room comedy, making matinee-idol moves. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/18/96. *Walter Kerr, 219 W. 48th St. (239-6200).*

The Rehearsal—Jean Anouilh's dark, wistful play, arguably his finest, returns under Nicholas Martin's direction. $50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Thanksgiving week: Wed., Fri., and Sat. at 2 and 8. Opened 11/21/96. *Roundabout, 1530 Broadway (869-8400).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40– $75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues.–Thurs. at 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. *Royale, 242 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues.–Thurs. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. Thanksgiving week: Mon.–Wed. at 8, Wed., Fri., and Sat. at 2 and 8. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Taking Sides—Ed Harris stars as an American Nazi-war-crimes investigator, sparring with suspect conductor Wilhelm Furtwangler (Daniel Massey) over the question *Is art neutral?* $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/17/96. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and Camelot—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank

Previews
All Fall Down

English monarchs used to be known for messes of the bloody, rather than bathetic, sort. Shakespeare's histories chronicle cycles of blood lust and betrayal, one Henry succeeding another over the bodies of impaled kinsmen. The latest entry in the Public Theater's marathon, *Henry VI, Parts 1, 2, and 3,* is three quarters of a murderous tetralogy, the fourth part being the recently revived *Richard III.* Directed by Karin Coonrod, this five-hour production—staged over two days—envisions the arc of Henry's life as the span of England's history: He is born in the close-roomed medieval era; he dies on an open plain, supplanted by the first modern hero, Richard of Gloucester. Ten actors play the 60-odd parts, so even as one brother is murdered, he rises up again. "They all play one family," Coonrod says, dryly. "One family that kills each other."

Coonrod and set designer P. K. Wish have completely reconfigured the Public's Martinson Hall, ripping out the proscenium and building a stage that slices through the center. Lines from the play are written in a horizontal stripe all the way around the theater, the strip ending, as *Part 3* does, with the word *joy,* after which the writing turns into a mad scrawl. "It's medieval, it's modern. It's cool, it's ancient," Coonrod says enthusiastically of the stage, whose surface is completely covered in leather, but she could as easily be speaking of the whole production. As the play progresses through Henry's life—beginning with the death of father Henry V and the coronation of his infant son—the set is slowly cleared. "The medieval aesthetic is very crowded, inside a walled fort," Coonrod explains. "The modern imagination is totally different—we want our space." The production's design also owes much to magical realism. Rows of children's chairs are attached to a loom of red ribbons, signifying blood lines, which trace murderous circles in the air as they turn. As the first family member is killed, the columns that line the hall start falling. When Henry VI dies, the skin-covered ground bleeds. And the British crown comes apart at the seams, without coverage from *People* magazine. ALEXANDRA LANGE

Photograph by Michal Daniel.

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Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

The Waste Land—Fiona Shaw makes her American stage debut in this theatrical adaptation of T. S. Eliot's 1922 masterwork—"a pile of broken images." $35. Wed.–Sat. at 7:30 and 9, Sun. at 5 and 6:30. Through 12/15. *Liberty, 234 W. 42nd St. (279-4200).*

Off Broadway

Previews and Openings

Henry VI, Parts 1, 2, and 3—Shakespeare's first history runs in two parts, "The Edged Sword" and "Black Storm," in repertory, directed by Arden Party founder Karin Coonrod. $35. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 12/18 opening. Through 12/29. *The Public/Martinson Hall, 425 Lafayette St. (239-6200).*

Insurrection: Holding History—The world premiere of Robert O'Hara's hip-hop comedy, a getting-in-touch-with-your-roots, time-travel tale, featuring a guest appearance by Nat Turner. $25. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 12/1. *The Public/LuEsther Hall, 425 Lafayette St. (239-6200).*

Tooth of Crime (Second Dance)—Vincent D'Onofrio stars in this revamped version of Sam Shepard's 1972 *The Tooth of Crime*, impersonating Shepard's leather-clad rock recluse for the nineties. Music by T-Bone Burnett. $37.50–$45. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. In previews for an 12/15 opening. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

What's a Nice Country Like You Doing in a State Like This?—Contemporary sociopolitical commentary in revue format, including songs like "Everybody Ought to Have a Gun," and "Hard to Be a Liberal." If only the latter were no longer true.... $25. Wed.–Fri. at 8, Sat. at 2:30 and 8, and Sun. at 3 and 7. Through 1/5. *Theatre Row Theatre, 412 W. 42nd St. (239-6200).*

Now Playing

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

Andrew Carnegie Presents The Jew of Malta—Christopher Marlowe's farce has undergone a textual collision with an improvised take on the 1892 strike at industrialist Carnegie's Homestead steel mill. $15 Wed.–Thurs., $22.50 Fri. and Sat. All performances at 8. *Theatre for the New City, 155 First Ave., at 9th St. (633-1292).*

Anne Frank and Me—A modern teenager encounters the real Anne Frank. Cherie Bennett's play kicks off the American Jewish Theatre's season. $30. Tues.–Sat. at 8, Wed. at 2, Sun. at 2 and 7. Through 12/15. *American Jewish Theatre, 307 West 26th St. (633-9797).*

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. $20–$25. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Blues Are Running—Brothers Marcus and Paul Giamatti star in Michael Cristofer's two-man, six-couple tale of mistaken identity, murder, and multiple roles. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15-$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Cakewalk—A personal reminiscence, of the kiss-and-tell variety, by playwright Peter Feibleman about his relationship with Lillian Hellman. Starring Linda Lavin. $40–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues. at 8, Wed. and Sat. at 2 and 8, Fri. at 3 and 8, Sun. at 3. *Variety Arts, 110 Third Ave. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

The Entertainer—The Classic Stage Company's new production of John Osborne's play about an aging second-rate performer. $25–$33. Tues.–Sun. at 8, Sun. at 3. Through 12/8. *CSC, 136 East 13th St. (677-4210).*

Evolution—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Family Values—A he said/she said comedy about a middle-aged Manhattan couple's mid-life breakup. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Irish Arts Center, 553 W. 51st St. (358-5174).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

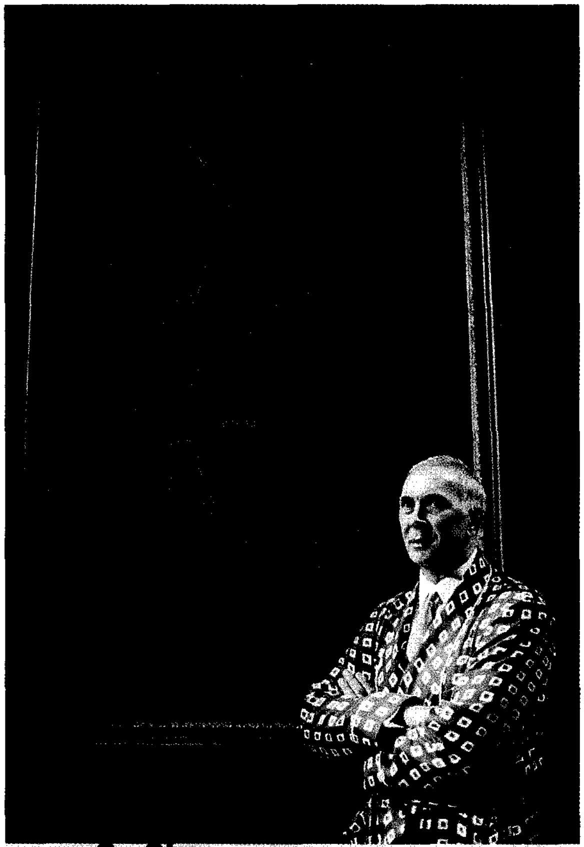
Full Gallop—Following its successful run at Manhattan Theatre Club last fall, Mary Louise Wilson's one-woman show about *Vogue*'s Diana Vreeland, the woman who invented both contemporary fashion and—to hear her disciples tell it—the color red, is back on Off Broadway for a return engagement. $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Golden Child—David Henry Hwang's new drama, set in twenties China, about cultural upheaval inside and outside the family unit. $40. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 12/1. *The Public/Newman Theater, 425 Lafayette St. (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. Thanksgiving week: Mon.–Wed. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend.



On Stage

Idol Chatter

After several seasons of female *monstres sacrées* (Norma, Maria, Diana), Broadway is finally getting a male drama queen worthy of adulation. Frank Langella stars in Noël Coward's *Present Laughter* as narcissistic Garry Essendine, a movie star of the smoking-jacketed old school.

$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Importance of Being Earnest—Oscar Wilde's best-known and most giggle-generating farce gets a glamorous revival, with Eric Stoltz and Melissa Errico starring as the quip-crossed cousins, and Nancy Marchand as resident battle-ax Lady Bracknell. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/22. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Joe Turner's Come and Gone—The New Federal Theatre's critically acclaimed revival of August Wilson's play. $20. Wed.–Fri. at 7:30, Sat. at 3 and 8, and Sun. at 3. Through 12/1. *Henry Street Settlement, 466 Grand St. (598-0400).*

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church, 308 W. 46th St. (279-4200).*

The Lucky Chance—Jean Cocteau Rep performs Aphra Behn's Restoration comedy, twisting marriage and commerce into a seemingly hopeless tangle. $24. Thurs.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 330 Bowery at Bond St. (677-0060).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $30–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

The New Bozena—A "slacker vaudeville," or grunge clowns. $25–$27.50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Nine Armenians—An intimate portrait of three generations of an Armenian family by Leslie Ayvazian. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway, at 76th Street (580-1313).*

Paradise Is Closing Down—Race riots in Cape Town inspire self-examination by three cloistered white women. By Pieter-Dirk Uys. $15. Thurs.–Sat. at 8, Sun. at 3. *28th St. Theater, 120 W. 28th St. (281-4880).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

The Queen of Bingo—The bingo hall as a metaphor for life (or at least gambling, love, and weight loss), plus a chance for audience members to try their luck. $20. Wed.–Sat. at 8, Wed., Sat., and Sun. at 2:30, Sun. at 5. *Greenwich House Theatre, 27 Barrow St. (239-6200).*

Radio Gals—A comic musical about an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman, 450 W. 42nd St. (239-6200).*

Red Devil Battery Sign—The New York premiere of one of Tennessee Williams's final works, starring Elizabeth Ashley and James Victor. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The SantaLand Diaries—David Sedaris's decidedly un-Christmas-spirited tale. $37.50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Opened 11/7. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Six Characters in Search of an Author—Pirandello's revolutionary work, revived by the Jean Cocteau Repertory. $24. Tues.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 33 Bowery (677-0060).*

A Soldier's Play—Charles Fuller's Pulitzer Prize–winning drama about a murder investigation at a southern army camp during World War II. $30–$40. Tues.–Sat. at 8, Wed., Sat. and Sun. at 2:30. *Theatre Four, 424 W. 55th St. (239-6200).*

The Springhill Singing Disaster—Karen Trott's comic solo play with music, an autobiographical survey of the life of an accident-prone folksinger. $40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *47th St. Theater, 304 W. 47th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Thanksgiving week: Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

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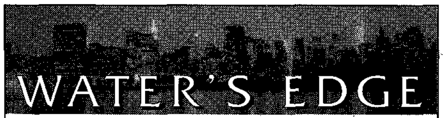

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Opening
Love Token

A naughty antidote to mistletoe and hot apple cider, *Dutch Weismann's Winter Follies* (a "nouveau burlesque") takes the audience back to the days of Victorian cabaret, with showgirls, cigars, and Magi bearing less-than-innocent gifts. (Wednesday–Saturday at 11 P.M.; Harvey's Chelsea, 108 West 18th Street; 645-7045.)

Pl., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

When the World Was Green/Chicago—The Signature Theatre Company's Sam Shepard season opens with these two one-act plays. $25. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. Through 12/15. *The Public/Susan Stein Shiva Theater, 425 Lafayette St. (239-6200).*

Off-Off Broadway

Anatomy of a Love Affair—Race and relationships create the trauma for Dierdre Hollman's two-character dissection of love. $12. Wed.–Sat. at 8. Through 12/2. *New Perspectives Theatre Company, 750 Eighth Ave. (239-6200).*

Barber of Seville—Not the opera, but de Beaumarchais's original play. $18. Wed.–Sat. at 8, Sun. at 3. *Westside Repertory Theatre, 252 W. 81st St. (874-7290).*

Bed of a Poet—The Lucky Devil Theatre Company presents a new play by Anthony Gelsomino about Gen X trials and tribulations. $12. 11/22 at 7, 11/23, 11/25, 11/26, 11/29, and 11/30 at 8, 11/23 and 11/30 at 2, 11/24 and 12/1 at 3. *Judith Anderson Theatre, 422 W. 42nd St. (539-7553).*

By a Thread—Former *Kids in the Hall* writer Laura Flacks in a one-woman show about a haunted artist. $12. 11/27 and 11/31 at 7. *La MaMa Galleria, 6 East 1st St. (475-7710).*

The Collection/One for the Road—$15. Mon.–Sun. at 8, Sun. at 2. *Workhouse Theater, 41 White St. (978-8923).*

The Contrast—$12. Mon.–Wed. at 8:30. *Theater 22, 54 W. 22nd St. (243-2805).*

The Eternal Game/The Sound of a Voice—The Yangtze Repertory Theatre of America presents two plays, one by Wand Wei-zhong and the other by David Henry Hwang. $12. Thurs.–Sat. at 7:30, Sat. at 2, Sun. at 3. *Theater for a New City, 155 First Ave., at 10th St. (254-1109).*

Go Go Go—A multimedia theater piece about the sex industry. $12. Thurs.–Sun. at 7:30. *P.S. 122, 150 First Ave. (477-5288).*

The Goddess Cure—A quest for perfect love. $12. Thurs.–Sat., Mon. at 8, Sun. at 3. *Phil Bosakowski Theatre, 354 W. 45th St. (242-5888).*

The Gravity of Means—John Kolvenbach's new comedy about a classic triangle. $25. Tues.–Sun. at 8. *MCC Theatre, 129 W. 28th St. (727-7765).*

Hamlet—A masked version. $12. Mon.–Sat. at 8, Sat. at 2, Sun. at 5. *Bank St. Theatre, 155 W. Bank St. (479-7752).*

Happy End/Medea—A double bill from the Belgrade International Theater Festival, including Igor Bojovic's play and Sonja Vukicevic's dance. $12. Thurs.–Sun. at 8, Sun. at 3:30. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

The Heather Woodbury Report, or What Ever—A one-woman interpretation of chapters of her unpublished novel, a performance epic. $10. Wed. at 8. *Surf Reality, 172 Allen St. (673-4182).*

Hunting Humans—Richard Thompson's modern comedy about four guys, Atlantic City, and a funeral. $15. Thurs.–Mon. at 8. *Currican, 154 W. 29th St. (736-2533).*

La Compagnie—Oren Safdie's drama about anti-semitism and separatism in Montreal. $12. Wed.–Sat. at 8, 11/30 at 7, 11/31 at 3:30. *La MaMa Galleria, 6 East 1st St. (475-7710).*

Julius Caesar: The Fall and Rise of a Wall Street Star—As an African-American corporate executive at Rome, Inc. By William Shakespeare. $30. Wed. at 8, Thurs.–Sat. at 6:30 and 9, Sun. at 1. Through 12/22. *Samuel Beckett Theatre, 410 W. 42nd St. (688-1377).*

Mary Stuart—A new play by Dacia Maraini about the Scottish queen. $20. Thurs.–Sat. at 8, Sun. at 4. *The Actors Theatre Workshop, 145 W. 28th St. (947-1366).*

Mind, Body, and Spirit—Three short plays by Timothy Nolan. $12. Thurs.–Sat. at 8., Sun. at 3. *Synchronicity Space, 55 Mercer St. (343-1181).*

Night of Nave—Three one-acts by Bill Nave. $15. Thurs.–Sun. at 8. Through 12/29. *29th St. Repertory Theatre, 212 W. 29th St. (465-0575).*

Permanent Brain Damage: (Risk It! Risk It!)—Richard Forman's new comedy. $14. Thurs.–Sat. at 8, Sun. at 3. *Ontological Theater, 131 10th St., at Second Ave. (533-4650).*

Skirts—A blue-collar *First Wives Club*. $20. Wed.–Sat. at 8, Sun. at 7. Through 12/21. *Grove St. Playhouse, 39 Grove St. (1-888-4SKIRTS).*

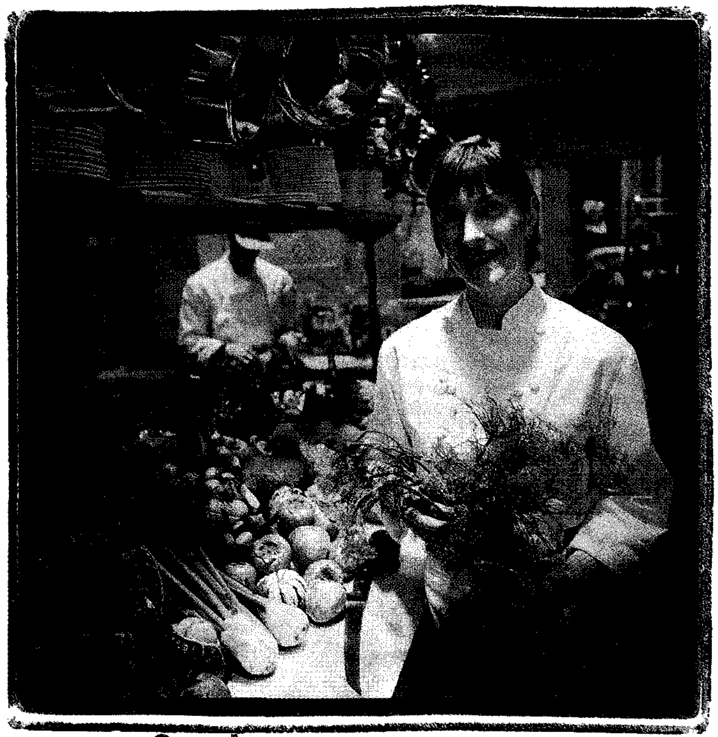
Vampire Lesbians of Sodom—Charles Busch's camp classic. $10 plus two-drink minimum. Fri. at 10. *The Duplex, 61 Christopher St. (255-5438).*

Whore Dervishes—Randy Weiner's new version of *'Tis Pity She's a Whore*. $10. Wed.–Sat. at 8. *Ground Floor Theatre Lab, 107 Suffolk St. (330-6844).*

Photograph by Kevin Guiler.

restaurants

Eli Eats Dinner...New Tomato...Félix for Food?



Opening
Personal Shopper

To give his new market restaurant, Across the Street (tucked in the rear of his VF News general store), incontrovertible legitimacy, Eli Zabar has imported a chef from the seasonally hypersensitive and farmer-fetishistic kitchens of Berkeley's Chez Panisse. Alice Waters acolyte Seen Lippert's smallish rustic menu changes daily, revolving around the freshest produce, fish, and fowl she uncovers during early-morning excursions to the Vinegar Factory, Eli's megamarket, which actually *is* across the street. (444 East 91st Street.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Dean & DeLuca Cafe—The flagship of Dean & DeLuca's ultramodern, high-style cafés that are scattered between upper Fifth Avenue and Wall Street, this coffee bar offers much more, including gourmet sandwiches and salads and the same luscious pastries available at the market's bakery counter. *121 Prince St. (254-8776). (I) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Steffen Thalemann.

all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

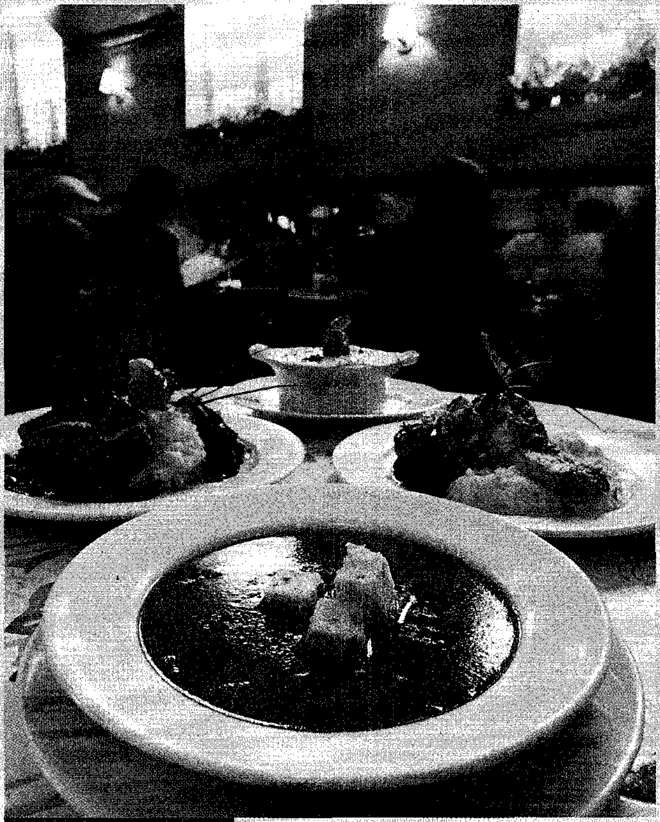
Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Hog Pit—This country-roadhouse-esque joint in the middle of the meat market serves, aptly enough, pork ribs, pulled-pork sandwiches, and all manner of barbecued meat. Plus fried catfish, a pool table, country tunes, and cheap beer. *22 Ninth Ave. (604-0092). (M) ($).*

Lips—It had to happen eventually: a drag-themed restaurant (dress optional) with "prestigious drag memorabilia," entertainment, and, somehow, a clientele ranging from professionals to families. The Continental menu includes stuffed mushrooms, veal chops with fried leeks, and steak-frites. *2 Bank St. (675-7710). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*



ASK GAEL

What's in a name?

Solstice didn't make it fast enough on the Sixth Avenue corner that had been Lox-Around-the-Clock, so the owners ripped out its upscale trappings and scattered all the country-garage-sale rejects. Welcome Hot Tomato, packed to the barn beams with locals fueling on good grub—big, cheap, mostly delicious. Sloppy and sensational macaroni and cheese. Crisp vegetable pancakes. Burgers (turkey, veggie, beef, buffalo). An outsize hunk of meat loaf. Humble corn pudding. Scrumptious celery-root slaw. Starters from $4.50 to $8.95; mix-and-match pasta, just $9. Love that chewy pear-and-gingerbread shortcake. (676 Sixth Avenue, at 21st Street.)

Photograph by Ronnie Andren.

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only revolving "water canal" sushi bar, with sushi boats that float by diners like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such bold-faced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main

All across the country, maître d's are relinquishing their role as fashion police. And dining patrons are taking full advantage.

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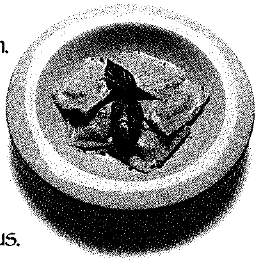

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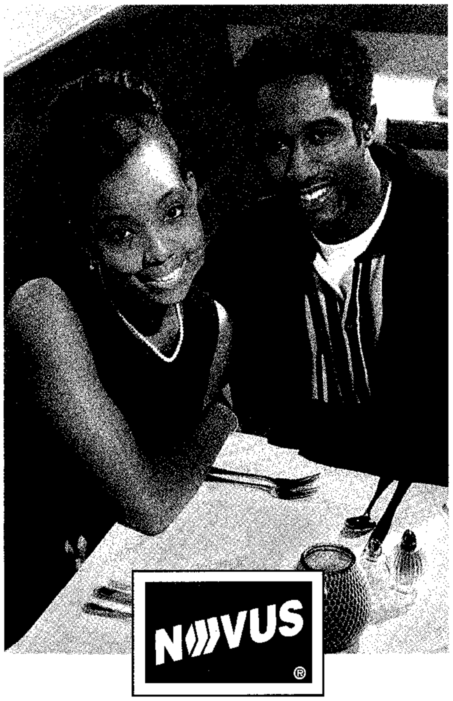

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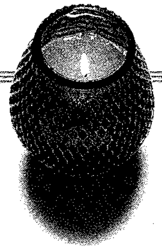

This month's list

Charlie Mom
408 Eighth Avenue
(212)967-2828

Firebird Restaurant
365 W. 46th Street
(212)586-0244

Hudson Caterers Café
145 Hudson Street
(212)925-7200

Leda Mediterranean
Restaurant Café
871 Seventh Avenue
(212)582-7500

Manhattan Country Club
65 W. 55th Street
(212)581-5436

Osteria D'Angelo
242 W. 56th Street
(212)307-0700

Pasta Presto
959 Second Avenue
(212)754-4880

Renaissance Diner
776 Ninth Avenue
(212)246-9873

Soul Café
444 W. 42nd Street
(212)244-7685

Strictly Shrimp
613 Second Avenue
(212)889-4131

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dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Mendy's —This kosher midtown deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *61 E. 34th St. (576-1010). Also, 208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Appetito Ristorante—A good bet in midtown for Italian food like black linguine with seafood sauce. *47 W. 39th St. (391-5286). (M) AE, DC, MC, V.*

Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, TM, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Sushi Works—A casual spot frequented mostly by garment-center workers, popular for takeout sushi and assorted Japanese dishes like teriyaki chicken, seared tuna sashimi, and guacamole tuna. Also a handy spot for made-to-order platters and custom catering. *526 Seventh Ave., nr. 38th St. (921-7767). (I) ($).*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music—this month, it's Nina Murani and her trio—between courses of Northern Italian fare, best sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Charlton's—A traditional American steakhouse with dark wood, white tablecloths, and all the expected accoutrements. Besides beef, there are crabcakes, lamb chops, and homemade soups, plus an extensive list of wine and beer. *922 Third Ave., nr. 55th St. (688-4646). (M–E) AE, DC, MC, V.*

The Comfort Diner—Fifties-theme diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. Try brunch on the weekends, when this neighborhood empties out. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, TM, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mangeoire—With a little imagination, you feel as if you're in the south of France in this rustic, countrified restaurant in midtown. The prix fixe is a smart way to take advantage of house specials like caramelized-thyme-onion tart, roasted monkfish with cumin-eggplant caviar, and lavender-scented crème brûlée. *1008 Second Ave., at 53rd St. (759-7086). (M) AE, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

Regents—There's live music nightly in this American restaurant, decorated in the British colonial style. Tuna tartare and salmon trout are a sampling of what's available on the menu. *317 E. 53rd St. (593-3091). (I–M) AE, MC, V.*

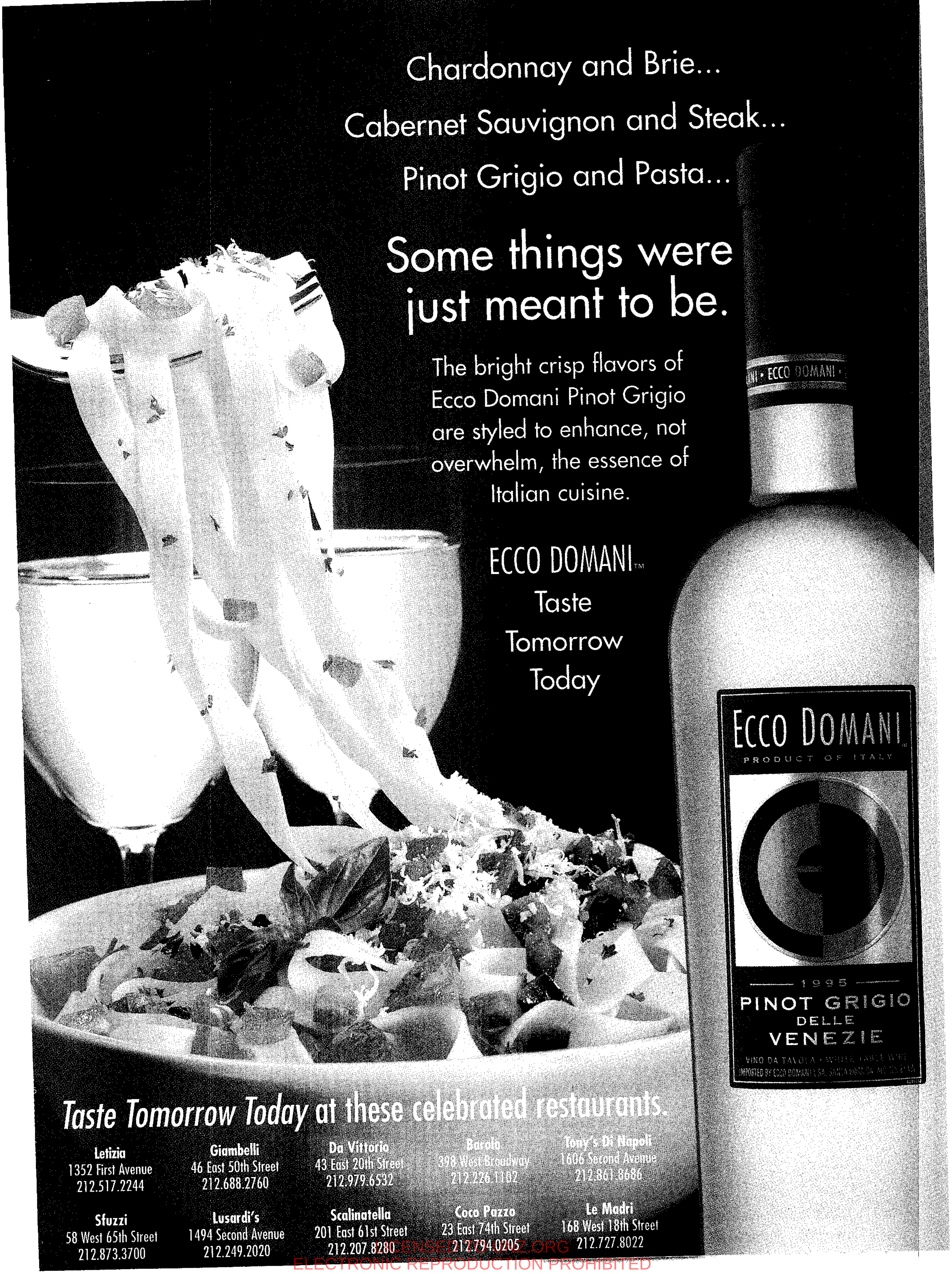
Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood

Object of Desire

Halibut Helper

The SeaGrill's Ed Brown livens up mild halibut with tuna "bacon," super-fatty smoked tuna belly cured in rum, honey, and sea salt. Brown wraps the prosciutto-thin slices around a halibut filet, which is seared and placed on a pool of sweet pea-and-pea-leaf sauce. (19 West 49th Street.)

Photograph by Kenneth Chen.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Tony's Di Napoli
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212.861.8686

Sfuzzi
58 West 65th Street
212.873.3700

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212.249.2020

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and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Yan Van Van—This convenient pit stop for midtown office workers offers the currently trendy pan-Asian fusion of Korean, Chinese, and Japanese cuisines. Try the yakiniku or shabu shabu cooked tableside. *Vanderbilt Ave. bet. 43rd St. and 44th Sts. (973-0461). (I–M) AE, MC, V.*

Zaro's Bread Basket—Most famous for its baked goods, this quick-service midtown shop is also handy for takeout sandwich and salad lunches. *466 Lexington Ave., at 46th St. (292-0175). (I) AE, DS, MC, V.*

Opening

Loaves and Kitsches

With his new Flatiron Diner & Baking Company, Andrew Silverman (Steak Frites, City Crab, L'Express) joins the ranks of progressive restaurateurs—Joe Allen and Drew Nieporent among them—who've opened commissary bakeries. Besides superlative baguettes and focaccia, the supra-diner menu incorporates smoked-duck spring rolls, savory pastas, and steak frites in the old Prix Fixe space—now cluttered with Zenith radios and Bakelite appliances scavenged from Brimfield and Kutztown, plus a restored soda fountain dispensing such inspired ice-cream flavors as peppermint patty and gingerbread. (18 West 18th Street.)

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Fashion Cafe—The notion of model-owned restaurants seems just a tad unlikely, but this midtown café gives the curious a megadose of stylish stimulation, from ongoing videos to weekly fashion shows. Nibble daintily on grilled balsamic chicken sandwiches, grilled portobellos, and apple pancakes. *51 Rockefeller Plaza (765-3131). (I) AE, MC, V.*

Java Shop—A full-service coffee shop, offering takeout and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or

Photograph by Warren Salowe.

falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, homestyle Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of sophisticated Northern Italian dishes like rabbit with prosciutto di Parma and lobster salad with cannellini beans. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Remi—Even the blockbuster mural of Venice isn't enough to distract diners from elegant Italian cuisine, with roasted baby goat and unique pastas like ravioli with tuna and ginger. In warmer weather, dine (and smoke cigars) alfresco. *145 W. 53rd St. (581-4242). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The SeaGrill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

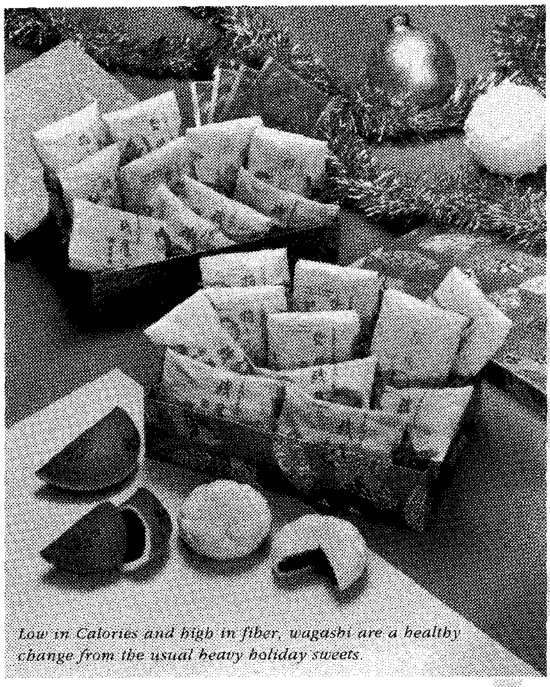
Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu features such diverse selections as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Try the pretheater prix fixe, or stop in for a late bite. Live jazz Wednesday nights. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30,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For that person-who-has-everything on your holiday list, consider a wagashi (traditional Japanese sweets) gift box from Toraya, Japan's foremost confectioner. Visually appealing as well as palate-pleasing, wagashi reflect a certain refinement of taste and style.

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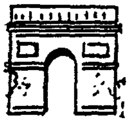

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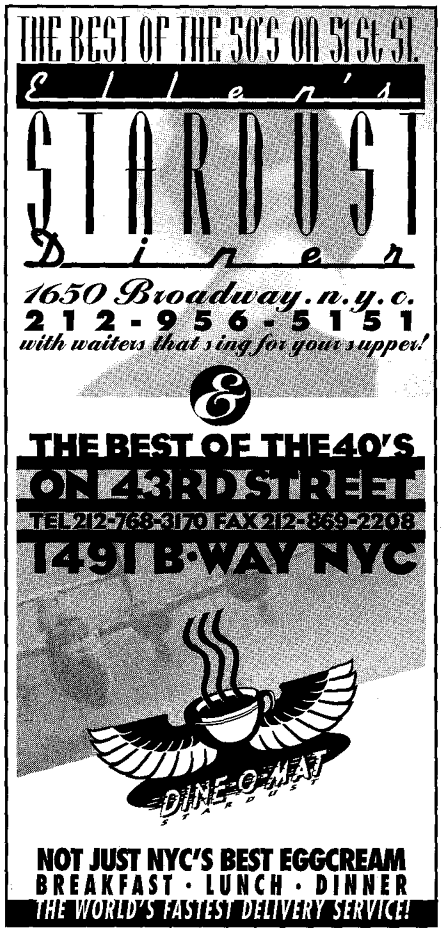
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supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717). (M) AE, CB, DC, MC, TM, V.*

Central Park South—A newcomer to the Central Park South strip of hotels and restaurants, specializing in globally inspired American food like tuna tartare with curry oil, lotus-root chips, grilled veal chops, and Arctic char with sautéed vegetables. Jacket required, unless you eat in the bar, which has its own, more casual menu. *150 Central Park So. (765-1444). (E) AE, DC, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meat loaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Nirvana—The only Indian restaurant with a superb view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (486-5700). (M) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just

Restaurants
SoHo Standout

Is there an institution that feels more exclusionary than a SoHo bistro full of beautiful Europeans? The College of Cardinals, perhaps. Given the customary slimness of the clientele, the semi-fabulous diner may feel justified in concluding that food isn't the main attraction at these fashionable flirting spots.

The stroller down West Broadway should guess again before passing by Félix (340 West Broadway). Now in its fifth year, Félix features the adventuresome cooking of 26-year-old Renaud Le Rasle. A native of Valence, he describes his cooking as *terroir* ("of the earth," or country style). He preserved this connection to his provincial roots as he learned the techniques of refined cuisine under Guy Savoi at Bistro de l'Etoile in Paris and most recently at La Côte Basque in New York.

I knew I was in talented hands when I first tasted his celery ravioli. In place of a pasta purse for a stuffing of duck, foie gras, and mushrooms, Le Rasle substituted a wrapping of celery root. This novel mélange of new tastes in a new package reminded me of the taro ravioli of a similarly unfettered Frenchman, Claude Troisgros of the late CT. The cuisse de canard is Le Rasle's own version of confit, and it benefits from marinating in cumin, curry, and saffron for five days. Dessertophiliacs must try the custardy pumpkin soufflé. The frequent special provides all the warmth and sweetness of a favorite childhood dessert that you might still whip up for a fireside treat on a cold afternoon.

PETER KAMINSKY

Photograph by Kenneth Chen.

starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Colony—This Upper East Side pan-Asian bistro features Thai, Vietnamese, and Malaysian cuisine in a room resembling Disney's version of a Polynesian village—except for the waitresses in Nicole Miller. Some of the cooks are fugitives from the wildly popular Ollie's. *1199 First Ave., at 65th St. (249-7338). (M) AE, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

La Folie—An uptown spot with a downtown feel, serving eclectic French fare like bouillabaisse, tuna tartare, and fondue. *1422 Third Ave., nr. 80th St. (744-6327). (M) AE, MC, TM, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, the kitchen is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test the chef's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Twins Restaurant—With a staff consisting entirely of identical twins, this is the only restaurant in town where you're meant to see double. The menu features American food with a doubles theme, from twin lobsters every Tuesday night to double chocolate fondue. There's an outdoor garden and space for private parties. On Monday nights, children under 10 eat free (until 9 P.M.) when accompanied by an adult. *1712 Second Ave., at 89th St. (987-1111). (M) AE, DC, MC, TM, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tirami su. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Niko's Mediterranean Grill & Bistro—This uptown grill specializes in the cuisine of the moment: Mediterranean, with influences from Greece, Israel, Turkey, and Italy. Sample large portions of moussaka, lamb with orzo, grilled fish, kabobs, and—strangely—brick-oven pizza. *2161 Broadway, at 76th St. (873-7000). (M) AE, DC, DS, MC, V.*

Sfuzzi—The Manhattan branches of this national chain offer upscale pasta and pizza, in a casual, festive atmosphere. Popular among the drink-after-the-market-closes crowd, and other Upper West Siders heading home after a long day on Wall Street. *58 W. 65th St. (873-3700). Also, 2 World Financial Center (385-8080). (M–E) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

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nightlife

Cake...Turrentine...Everything But the Girl

Concerts

Chemical Brothers—Their new single "Setting Sun"—a collaboration with Oasis's Noel Gallagher—may be a bizarre rehash of the Beatles' "Tomorrow Never Knows," but in concert, this British duo of knob-twiddlers and beat-programmers is anything but derivative: The genuine rock attitude with which they imbue their gritty dance music proves that "live electronica" isn't the absurd proposition it threatens to be. 11/27 at 10 P.M. *Roxy, 515 W. 18th St. (777-6800) $20–$25.*

Counting Crows—While this mild-mannered San Francisco four-piece made a name for itself with an explicitly anti-mope tune ("Mr. Jones"), their soft-rocking new album, *Recovering the Satellites*—particularly the new single, "A Long December"—is filled with complaints about fame, relationships, Hollywood, and just about everything else imaginable. With Cake (see essay). 11/29 at 8 P.M. *State Theater, 15 Livingston Ave., New Brunswick, N.J. (908-246-7469). Sold Out.* 12/1–12/2, 12/4–12/5 at 8 P.M. *Beacon Theatre, 2124 Broadway (307-7171). Sold Out.*

Deep Purple—If you suddenly have a *Beavis and Butt-head*-worthy riff running through your head, it's sure to be Deep Purple's trademark "Smoke on the Water." And, yes, this is the same band you remember from, like, 1970. 11/26–11/27 at 8 P.M. *Beacon Theatre. $29.50.*

Dio/Motörhead—With 34 years of professional headbangin' between them, Ronnie James Dio and Motörhead's Ian "Lemmy" Kilminster have been at it longer than just about anyone else in the heavy-metal business. If music were an endurance test, these guys would be champions; since it isn't, though, we're not sure what to make of their doggedness. 11/30 at 6:30 P.M. *Roxy. $23.50–$25.00.*

Electric Hot Tuna—On the heels of their five-CD, twenty-five-year retrospective, *Hot Tuna in a Can*, Jorma Kaukonen and the boys haul out a live revue of their trademark, loosey-goosey, spaced-out blues. The trio—originally a Jefferson Airplane side project—may have little to recommend it in the novelty department, but the members remain some of the fiercest improvisors out there. 11/30 at 8 P.M. *Beacon Theatre. $29.50–$35.00.*

Everything But the Girl—In the tradition of other ethereal British dance-lounge artists like Sade, the London twosome's gorgeously low-key pop pairs Tracy Thorn's haunting vocals with jazz-inflected arrangements that gained a marked trip-hop bent on *Walking Wounded*, their latest CD. With Frente, an Australian acoustic pop quartet whose mellow melodiousness deserves more acclaim than it usually gets. 11/29 at 8 P.M. *Roxy. $25–$27.50.*

Lemonheads—Head 'Head Evan Dando recently go-go-danced in a white suit onstage during a Smashing Pumpkins show at Madison Square Garden. If that behavior and location sound unusual for a college-rock stalwart, consider that the amiably dopey Bostonian has just released an album that took him a mere three years to record, and may not be feeling quite like himself these days. Hopefully, Dando's finally released creative urge will translate into a coherent, catchy set for the band, which has been known to have its off nights. With local power-pop outfit Fountains of Wayne. 11/30 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $15–$17.50.*

A Prairie Home Companion—Lake Wobegon comes to midtown, starring that whimsical and sonorous Minnesota raconteur Garrison Keillor, with musical guests cabaret pianist Susan McCorkle and Celtic band the Rankin Family 11/30 at 5:45 P.M. *Town Hall, 123 W. 43rd St. (840-2824). Sold Out.*

Social Distortion—While their musical and spiritual descendants (bands like the Offspring and Green Day) have struck it rich with pop-ified versions of California punk, Social Distortion, the genre's elder statesmen, have flirted only sporadically with commercial success throughout their seventeen-year career. With their newest single, "I Was Wrong," they may have finally gotten it right, garnering the kind of MTV and radio rotation heretofore reserved for their progeny. With local post-glam favorites D Generation. 11/27 at 7:30 P.M. *Roseland, $15.50.*

Soul Coughing—At their best, these New York jazz-fusion absurdists integrate the finer aspects of hip-hop, art rock, and whacked-out, quirky pop. At their worst, the band can come off as a bunch of self-conscious, rap-obsessed college kids hiding behind a shticky pose. Fortunately, the good-time vibes they throw off in a live setting render such questions secondary to the groove. With Failure. 11/29 at 7:30 P.M. *Roseland. $17.50.*

Stone Temple Pilots—Though chief Pilot Scott Weiland was temporarily grounded earlier this year by legal hassles, the cock-rockers in alt drag haven't ground to a halt yet. The live show includes the kind of arena-rock trappings (swirling lights, lasers) and macho musical posing "alternative" music is supposed to eschew, guaranteeing a high spectacle-to-credibility ratio. 11/26 at 8 P.M. *Nassau Coliseum, Mitchel Field Complex, Uniondale, L.I. (307-7171). $25.*

Weezer—Novelty-hit poseurs or the new face of intelligent guitar-pop? Watch the kids decide. With Placebo. 12/3 at 8 P.M. *Roseland. $17.50.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. Shows nightly at 7:30 and 10:30. 11/27: Bo Diddley, possibly the only person in history to have a beat named for him. 11/29–11/30: Bassist-composer Christian McBride leads his

Talent
Carter's Mood

Fifty years into her career, Betty Carter (Blue Note, December 3–8) continues to defy expectations. On her subtly challenging new CD, *I'm Yours, You're Mine*, the 66-year-old takes on lovely, seldom-heard numbers by Antonio Carlos Jobim ("Useless Landscape") and by Kurt Weill ("Lonely House") to haunting effect.

Photograph by Anthony Barboza.

quartet. 12/2: Post-folkie Steve Forbert. 12/3: Peter Himmelman; Once Blue. *115 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 11/26: Edna Swap. 12/2: Spoon; Yatsura; Magic Dirt. 12/4: Paleface; Everything. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. Shows nightly at 9. 11/29: Johnnie Johnson. 11/30: James Cotton. Every Sunday, it's the Open Blues Jam. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to the famed trash-rock party, "Green Door NYC." Mondays are given to the jungle-D.J. salon, "Konkrete Jungle." 11/27: Local, upbeat guitar-pop quartet Pen Pal. 11/29: Donovan Leitch, Jr. fronts Nancy Boy. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. Every Tuesday, it's the electro-funk D.J. showcase party, Analog. *416 W. 14th St. (229-0785).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. *511 Greenwich St. (219-2850). $*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. 11/26: Professor & Maryann; Block. 12/3: Mayfield, featuring Kurt Smith of Tears for Fears. 12/4: Maggie Estep. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 11/26: Better Than Ezra. 11/29–11/30: From Good Homes. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 11/26: Trombonist Conrad Herwig presents "The Latin Side of John Coltrane." 11/27: John Zorn's Duras; Six Degrees of Honey; Dim Sum Clip Job. 11/30: The Wedding Present. 12/1: Clarinetist David Krakauer performs with Klezmer Madness. Mondays, tenor saxophonist David Murray's big band the Next Legacy Orchestra holds forth, joined by guest artists such as Ray Anderson (12/2). *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. 11/29: Sheryl Crow guitarist Todd Wolfe. 12/4: Milo Z. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Maxwell's—With their fiercely jagged guitar lines, complex rhythms, and powerful, unforgettable vocal hooks, Washington, D.C.'s Jawbox (12/2) is the punk underground's best-kept secret, though hopefully not for long. Smarter in their music and lyrics (which make occasional, surprisingly unpretentious references to the work of literary figures like J.G. Ballard and William Carlos Williams) than any of their punk-pop colleagues, this co-ed four piece nonetheless packs a wallop whose appeal goes much deeper than the frontal lobe. 11/29–11/30: Freedy Johnston. 12/1: Magic Dirt; Yatsura. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Australian singer-songwriter Richard Davies plays music so wackily tuneful and so borderline-precious that it's difficult not to compare it with something out of the musical theater. Fortunately, his tasteful instincts always keep his Bowie-meets-Bacharach compositions from reverting to camp. Davies' cheerful between-song banter and expert accompaniment (most notably, New York club-circuit fixture Joe McGinty on keyboards) make him one of the most irresistible performers around. He plays with Tanya Donnelly (formerly of Throwing Muses) and Sky Heroes 11/29. 11/26: Canadian chanteuse Holly Cole. 11/30: Modern English. 12/1: Josephine Wiggs Experience; Buffalo Daughter. 12/2–12/3: Wilco. 12/4: Alex Chilton; Ben Vaughn; Alan Vega. *217 E. Houston St. (260-4700).*

New Music Cafe—Within spitting distance of the Holland Tunnel, this middle-brow TriBeCa hang serves up more than its share of jammy, 'Dead-indebted sounds. Thursdays are an exception, when the jammy, P-Funk-indebted sounds of Giant Step take over. 11/28, DJ Ben Watt, of Everything But the Girl, sits in on turntables, spinning "drum 'n' bass" (the techno subgenre formerly known as "jungle") sides. *380 Canal St. (941-1019).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 11/26: Reggae diva Sister Carol. 11/27–11/29: "First Annual French Caribbean Music Festival," featuring King Posse, Lakol, Tabou Combo, and others. 11/30: Luiz Caldas. *204 Varick St. (243-4940)*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 11/27: The Wallflowers, whose leader, Jakob Dylan, just so happens to be Bob Dylan's offspring. 12/1: The sleepy sounds of Mazzy Star. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 11/26: Archers of Loaf; Tuscadero; Magic Dirt. 11/27: Combustible Edison. 11/29: Sponge; Ruth Ruth; Red 5. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's mid-sized, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 11/27: Red House Painters; His Name Is Alive. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 11/26: Zen Tricksters. 11/29: Yolk; Screaming Headless Torsos. 11/30: Shelter; Strangefolk; Hypnotic Clambake. 12/2: Underage Irish lads Ash; Edison. *161 Hudson St. (966-5244).*

Jazz

Blue Note—While it can be the city's highest-ticket jazz spot, the "jazz capital of the world" often presents two top-flight artists in one evening. This month the club celebrates its fifteenth anniversary, with an even more high-powered month of talent. 11/26–12/1: McCoy Tyner Trio; John Scofield Quintet. Betty Carter has sung with Charlie Parker, Lionel Hampton, and Miles Davis; founded and run her own record label, Bet-Car; and run her show her way throughout. But of course, it's not her track record that's the main attraction: It's the singer's simultaneously youthful and wistful voice, which manages to be melancholy without ever being maudlin. Sets at 9 and 11:30, 12/3–12/8. *131 W. 3rd St. (475-8592).*

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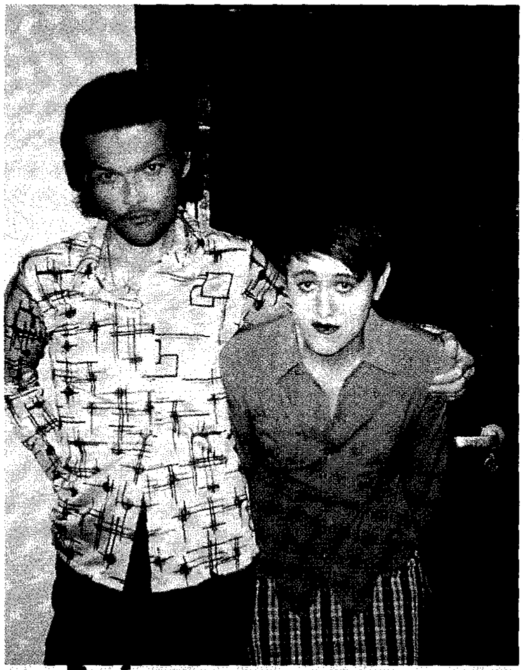
Iridium Room—Any visit by the robustly swinging tenorman Stanley Turrentine is a treat, but Thanksgiving seems an especially apt time. His grits-and-gravy tone and bluesy melodiousness—think a laid-back Sonny Rollins with some of Eddie Harris' funk—are the warmest of creature comforts. And Mr. T's avuncular manner should make him the perfect holiday host. He leads a quintet here, 11/26–11/30. 12/3–12/8: Tito Puente Jazz Ensemble. Guitar innovator Les Paul plays Monday nights. Sets at 8:30 and 10:30, Sun.–Thurs., with an extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 11/19–11/24: Pianist and composer Marc Copland performs music from his new record, *Second Look.* 12/24–12/29: Ex–Miles Davis sideman Kenny Garrett has become the alto saxophonist of the moment and his rugged, buoyant playing shows no sign of surrendering the title. Garrett's latest record, *Ascension,* meditates on a giant of the bigger horn, John Coltrane. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*



Performance

Give Thanks, Get Down

D.J. Ben Watt of Everything But the Girl (Roxy, November 29) spends Thanksgiving spinning platters at the long-running weekly jam session–cum–dance party Giant Step (New Music Cafe, November 28).

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant $4 cover on Mondays. Also new to Monday nights is "Amanda on the Green," a series of performances by young singing, songwriting, and comedy talent presented by Amanda Green. 11/26–30: Guitarist Earl Rose. *Central Park at W. 67th St. (873-3200).*

Village Gate—Recently reopened in a non-Village location, the institution features jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. 11/26–11/30: Roy Gerson Quartet. *240 W. 52nd St. (307-5252).*

Village Vanguard—Soft-spoken and thickly bespectacled, Tommy Flanagan seems a rather timid presence behind the piano, but his playing remains a wonder: fleet, poetic, and full of dashing, Bud Powell-ish surprises. After music-directing such singers as Ella Fitzgerald and Tony Bennett, Flanagan has spent the last two decades concentrating on small groups. It shows: His trios are consistently telepathic and Flanagan's command of jazz literature—particularly Ellington and Strayhorn—make their performances positively sweeping in historical scope. He leads one with Peter Washington and Lewis Nash, 11/26–12/1. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 11/25–11/30: Pianist John Bunch, bassist Jay Leonhart, and guitarist Bucky Pizzarelli. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy nights; Thursday it's "Chupacabra Night" with Arnold Acevedo. Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 11/27–12/1: Darrell Hammond. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Ray Romano; Tony Woods; Greer Barnes; John Joseph; Lewis Sheffer. Shows Fri. 9 P.M. and 11 P.M. Sat. 9 P.M., 10:45 P.M., and 12:30 A.M. and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 12/1: Gabe Abelson; Rich Ramirez; Matt Burke. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri.–Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Rainbow and Stars—Normally a spot for top-notch cabaret and equally fine views, the Rainbow Room's sideshow switches gears to host comedi-

Photograph by Jurgen Teller.

an Rita Rudner 11/26–12/7. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Cabaret

Algonquin Hotel—Through 1/4: Andrea Marcovicci. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Bemelmans Bar—Michael Devine plays Tuesdays through Saturdays, 5:30–8 P.M. Through 12/31: Barbara Carroll plays 9:45 P.M.–12:45 A.M. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave., at 76th St. (744-1600).*

Cafe Carlyle—No less a personage than Bobby Short comes home to roost, occupying his favorite haunt through 12/31. Tues.–Sat. at 8:45 and 10:45. $45; no minimum. *Carlyle Hotel.*

Cafe Pierre—Stop by for the dancing on Friday and Saturday evenings from 8:30 to 12:30, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $15; jacket and tie required. *2 E. 61st St. (940-8185).*

Don't Tell Mama—In his drag act, "Queen of the World," James Beaman performs 15 Marlene Dietrich numbers Fridays at 8. $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here. 11/29, guest vocalist Laurie Krause joins the Quintet for an assortment of jazz standards. Set at 10:30. No cover, no minimum. *234 W. 44th St. (221-8444).*

Windows on the World—The recently opened (and somewhat immodestly named, frankly—but, hey, this is New York) Greatest Bar on Earth, hosts the lounge/bachelor pad trio Beat Positive, 11/29–11/30. $5 per person at the bar; $10 at tables after 9. *1 World Trade Center, 107th floor (524-7000).*

Performance

Piece of Cake

Even in the post-everything age, when a description of virtually any current musical act demands a hyphen-laden adjectival bouillabaisse, Cake (with Counting Crows, State Theatre, New Brunswick, November 29; Beacon Theatre, December 1–2, 4–5) stands out. Their all-over-the-map second album, *Fashion Nugget*—with its equal parts jive-turkey hip-hop, Surrealist poetry, honky-tonk, tuneful college rock, and slinky funk—defies categorization even more brazenly than its competition. If there is, as singer-organist John McCrea contends, "a subtle cohesiveness" to the album, it lies in the matte-finish disaffection that pervades *Nugget*'s fourteen tracks. What fuels McCrea's jaded vision? Other bands' production values ("big, dumb drum sounds . . . big, slab-of-Viking guitar sounds"); people who go to concerts—including his own—after hearing a single on the radio ("I don't know how anyone would have enough money to go out and see a band that they'd only heard one song by"); and, fittingly, disaffection itself, at least as it is commercially exploited ("There are a lot of people capitalizing in a very glitzy way on a low-self-esteem esthetic"). Betraying a less cynical side, though, McCrea checks with an interviewer to make sure the humor in his stilted country number "Stickshifts and Safetybelts" ("Stick shifts and safety belts / Bucket seats have all got to go / When we're driving in the car it makes my baby seem so far") comes across: " 'Cause some people take it as a genuine ode to the American mating ritual or something. They're gonna be singing it to their girlfriends." **ETHAN SMITH**

Photograph by A. Lehman.

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Past Present...Kennedy Fraser...Mr. Show

John Leonard's Television Notes

Secret Daughter (11/26; 9 to 11 P.M.; Channel 13) permits a *Frontline* producer, June Cross, to investigate her own mixed-race past—as the foster child of an African-American family; the biological child of a white showbiz mother and a black vaudeville father; and, at least during summer vacations, the stepchild of TV star Larry Storch—by interviewing everybody who'd ever known her father, including Jerry Lewis. But the hidden history revealed here, as remarkable as such recent memoirs as Mary Karr's *The Liars' Club* and Mary Gordon's *The Shadow Man*, is as much of Hollywood, Atlantic City, the Great Migration, and Harlem's Apollo Theatre as of Cross.

Okavango: Africa's Savage Oasis (11/27; 8 to 9 P.M.; NBC) shows and tells you everything you need to know about 5,000 square miles of nervous breakdown in the Southern Africa delta except that I was there about the same time as *National Geographic* and saw a lot less because I was sitting up front in a speedboat in such a terrible hurry to escape the crocodiles and snakes that my bug-mashed glasses were worse than a windshield in a mosquito swamp. So much for investigative journalism by a couch potato.

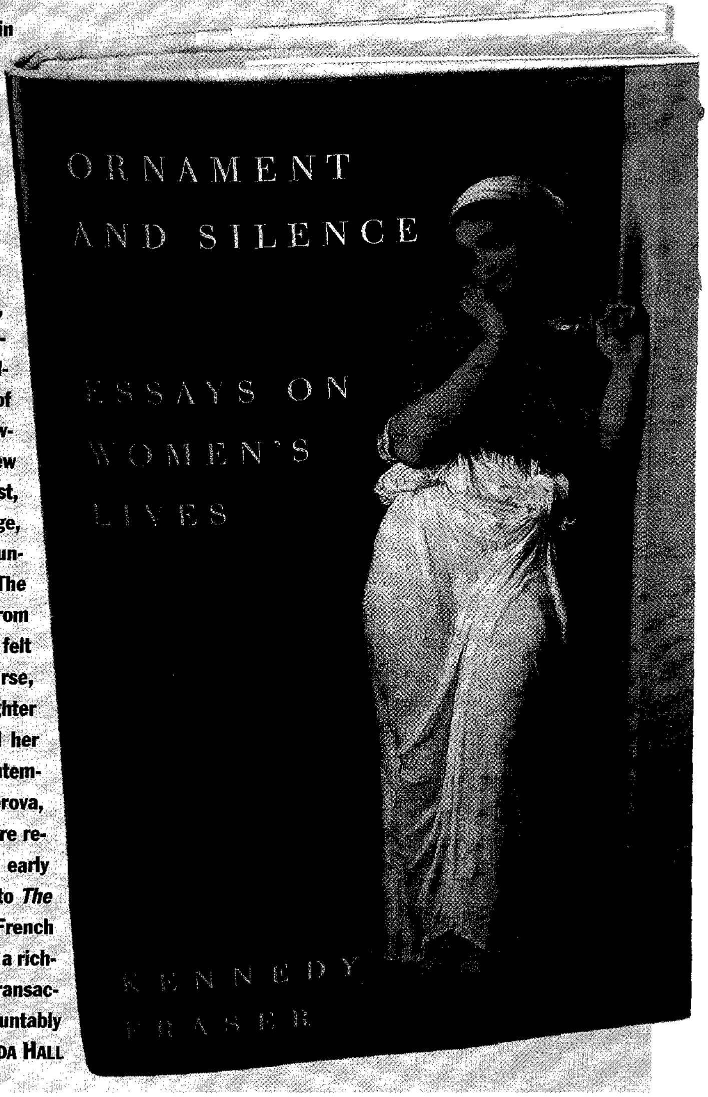
Maya Lin: A Strong, Clear Vision (11/27; 9:30 to 11 P.M.; Channel 13) is a celebration of the extraordinary young woman who designed the black granite wall of the Vietnam Memorial in Washington, D.C., who fought off ferocious attacks by the likes of Pat Buchanan to get it built, who'd go on to imagine the waters of righteousness flowing over a similar "circular chronology" of the civil rights movement in Montgomery, Alabama, and who even as we speak is turning San Francisco's old Presidio military base into an environmental peace park. In search of "complete forms," she is, says her Yale professor Vincent Scully, "like a blade" of tempered steel, "ruthlessly focused . . . The word for Maya is *courage*—

In Print

The Kennedy Style

Kennedy Fraser came to *The New Yorker* (from her native England) in 1968, and in 1970 took over the staidly named "Feminine Fashions" column from the distinctly unstaid Lois Long. She was just 22. A collection of her essays, *The Fashionable Mind,* appeared in 1981, and it passed a test that much criticism does not: It could be read by people whose interest in the subject was minimal. As it happened, Fraser herself was, if not wholly indifferent to fashion, at least unschooled in it; she knew nothing "apart from what I had absorbed from reading Baudelaire and from being part of the generation in England that first adopted the miniskirt." What she had was hard intelligence, and what she knew was language, aesthetics, history, psychology. Almost two decades before *The Baffler* discovered untruth in advertising, she calmly noted that "although all fashion looks mobile and rebellious at times, its roots are surprisingly constant: to think or act for reasons of fashion in any given field is to support that field's established centers of power." Then, a few years ago, Fraser moved on, for reasons she names in her new book, *Ornament and Silence: Essays on Women's Lives* (Knopf, $25). The first, she writes, was "apparently very small and very personal: A man of my own age, with whom I was talking at a party, withdrew his attention from me to look hungrily over my shoulder at a pretty young woman many years my junior. . . . The time had come to develop other resources." (What a strange admission from Fraser, whose charms were never those of youth or inexperience.) She also felt the loss of her elderly teachers on West 43rd Street—especially, of course, William Shawn—and realized she "could no longer hide behind being a daughter of the paternal old *New Yorker.*" Her perspective grew more literary, and her pieces, oddly enough, came to appear most often in *Vogue.* The lives she contemplates in *Ornament and Silence* include her own and those of Nina Berberova, Louise Colet, Germaine Greer, Wharton, Woolf. Among the personal essays are reflections on sisterhood (familial, not feminist) and "Meat," a memoir of an early marriage. She was new to her much older husband, new to New York, new to *The New Yorker,* and dinner's success depended on the acumen of a courtly, very French butcher on upper Lexington Avenue. "He sold them, I bought them; but it was a richer transaction than that," she recalls of his specialty, "veal birds." Of the transaction between the writer and reader of these (delicate, not watershed, unaccountably resonant) essays, exactly the same might be said.

LINDA HALL



Photograph by Steven Freeman.

and effrontery." *Genius* also comes to mind.

Dolly Parton: Treasures (11/30; 8 to 9 P.M.; CBS) is an anthology of film snippets with everybody from Kris Kristofferson, Kenny Rogers, and Cat Stevens to Merle Haggard, Charlie Rich, and Neil Young. What can I say? Sort of the opposite of Maya Lin.

Destination Mars (12/1; 8 to 10 P.M.; Discovery) mocks up a simulated mission to the Red Planet with archival footage, special effects, 3-D animation, and the talkative heads of astronauts and scientists—a kind of commercial for our (unrequited) love affair with technology.

Radio Highlights

Symphony Hall—11/27: Haydn's *London Symphony* and Koeshlin's *Three Poems from* The Jungle Book. 11/28: Rubinstein's *Ballet Music from* The Demon and Symphony No. 5 in G minor. 11/29: Donizetti's overture from *Don Pasquale* and R. Strauss's *Italien*. 12/2 Dalius's *Brigge Fair: An English Rhapsody* and Elgar's *Enigma Variations*. 12/3: Rossini's *Overture to William Tell* and Mendelssohn's *Scottish Symphony*. Weeknights at 8. WQXR, 96.3 FM.

New York & Company—Weekdays at noon. 11/27: Comedian Rita Rudner, author Donald Johnson on his *Phantom Islands of the Atlantic*, director Carol Satrina, and producer Gene Marner on their PBS series "Listening at the Luncheonette." 11/28: Saxophonist Joshua Redman, actor John Strasberg, Michael Moore on *Downsize This*, Frank McCourt on *Angela's Ashes*. 11/29: Comedian Dave Barry, Dr. Joycelyn Elders on *From Sharecropper's Daughter to Surgeon General of the U.S.*, and Jimmy Breslin on *I Want to Thank My Brain for Remembering Me*. 12/2: John Richardson on *The Life of Picasso* and Hilton Als on *The Women*. WNYC, 820 AM.

Americana Classics—11/28–29: The results of listeners' votes for their favorite albums will be played, and one winner will receive copies of 50 of these albums. WFUV, 90.7FM.

Sunday Night Opera House —12/1 at 8: Rossini's *Barber of Seville* with Thomas Hampson and Susanne Mentzer. WQXR; 96.3 FM.

The Written Word

Nahid Rachlin—12/1 at 7: A reading from her short-story collection, *Veils*. Cornelia Street Cafe, 29 Cornelia St. (989-9318); $5.

Gordon Lish—12/3 at 7:30: Reading from *Epigraph*. Barnes & Noble at Union Square, 33 E. 17th St. (253-0810); free.

Claudia Roden—12/3 at 6:30: Reading from *The Book of Jewish Food: An Odyssey from Samarkand to New York*. Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3211); free.

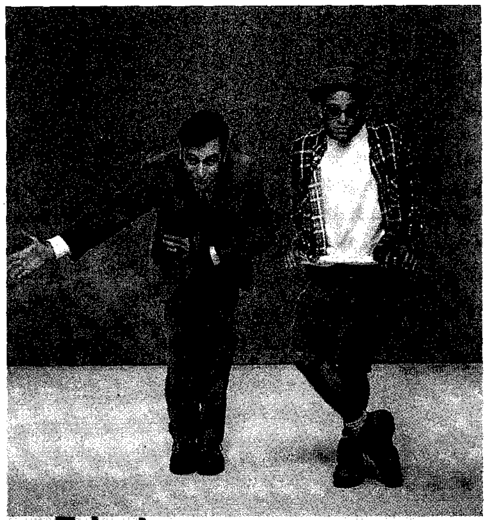
Close Calls: New Lesbian Fiction—12/3 at 7: Linda Smukler, A. Elizabeth Mikesell, Sue Pierce, Emily Fox, and Donna Allegra reading from the new anthology. A Different Light Bookstore, 151 W. 19th St. (989-4850); free.

Carole Maso—12/4 at 7: Reading from *Aureole*. A Different Light Bookstore, 151 W. 19th St. (989-4850); free.

Bill Moyers—12/4 at 7:30: Discussing the writers, theologians, and artists he interviewed for his PBS series on the book of Genesis, and reading from *Genesis: A Living Conversation*. Barnes & Noble at Union Square, 33 E. 17th. St. (253-0810); free.

Lectures and Panels

God and Spirituality—12/4, 12/11, and 1/8 at 7:30: A three-part lecture examining the origin of our values with Dina Epstein, RJE. Stephen Wise Free Synagogue, 30 W. 68th St. (877-4050 ext.23); $20.



Photograph by Bonnie Schiffman/HBO.

Talent

Vision, Please

Mr. *Show* is 30 minutes long. It is comedy. When it is not funny, it is at least weird. It appears Fridays at midnight on HBO. Further description is futile.

David Cross tries. He is 32, a co-creator and co-star of *Mr. Show*. He is balding and has really cool sideburns. "It's more George Jones than Tom Jones," Cross says. "Lots of drunken wife-beating. With a little bit of Jim Jones thrown in—a lot of egomaniacal leading of the masses to their death."

Bob Odenkirk tries. He is the other co-. He's 34, and also plays Stevie, the unctuous agent on *Larry Sanders*. Odenkirk has all his hair and really cool sideburns. "People say, 'You've taken sketch comedy in a new direction.' I don't feel that at all," Odenkirk says. "We're just doing our little version. This is our personal vision of sketch comedy."

And that vision is?

Odenkirk thinks. "Wasn't that the first thing we did?" he asks Cross. "Define our vision?"

Silence.

How, then, to communicate the surreal humor of a *Mr. Show* sketch about the painful discrimination suffered by slackers? Or what happens when Disney buys San Francisco and turns the Castro into "Bachelorland"? Or that the show is ingeniously structured to be a Pythonesque running joke, with each segment contorting itself into the next loosely related bit?

Maybe a sense of the ideal *Mr. Show* viewer would help. "She has the lips of Katie Couric," Cross says. "She has the hairline of a young Tom Hanks. She has Peter Scolari's career."

"So far," Odenkirk says, "critics and TV aficionados and nerds like us. We'll see if human beings like us." CHRIS SMITH

Tours

Theaters of Times Square—12/3 at 1 P.M.: Explore the architectural, social, and theatrical history of the densest collection of theaters in the world. Meet in front of the Edison Hotel, 228 W. 47th St. (935-3960); $10, $8 for Municipal Art Society members.

Best Dressed Landmarks of the Holidays—12/4 at 10 A.M.: Discover New York's most elaborate and well-decorated buildings and plazas. Meet at the Urban Center, 457 Madison Ave., at 51st St. (935-3960); $10, $8 for Municipal Art Society members.

Celebrating an Unexpected New Yorker: Mark Twain—11/30 at 1 P.M.: A tour, in honor of his 161st birthday, of the sites that prompted Twain to say "I have taken a liking to this abominable place." Meet at the corner of Broadway and Spring Sts. (242-5546); $15.

Annual Thanksgiving Weekend Moviemania Tour—11/29–12/1: Two separate walking tours of famous movie sites on the East and West sides, featuring the *Breakfast at Tiffany's* townhouse and Lois Lane's apartment. East Side tour begins at 11 A.M., West Side at 1 P.M.. For reservations and meeting places, call 465-3331. $20 for both tours.

Events

East Side West Side Crafts Festival—11/29–12/1: Featuring 140 American craft artists, this display and sale of glassware, pottery, furniture, jewelry, woven clothing, and leather goods will occur simultaneously on both sides of the city. Call 866-2239 for additional information. 11/29: noon to 7, 11/30 & 12/1: 11 A.M. to 6 P.M., $5 adults, $4 seniors, free for children. East side: Church of St. Ignatius Loyola–Wallace Hall, Park Ave. at 84th St.; West Side: The Fourth Universalist Society, Central Park West at 76th St.

Fifth Annual Poetry Publication Showcase—Through 12/12: An exhibition of all the new poetry books published in the U.S. during the past year. The showcase explores trends in poetry publication and poetry sales and includes commercial, independent, university, and micro-press publications. For more information on the events, please call 431-7920. Poets House, 72 Spring St.

Exhibitions

The Treasures of the *San Diego*—Through 2/28/97. Sunken treasures from the 1600s. Among the artifacts on display: four cannons, navigational instruments, an ivory chess set, swords, helmets, and more. The Philippine Center, Fifth Ave. and 45th St. (922-3019); $4, $2 children over 12. *http://www.sva.com*

Sports

Thanksgiving Day Hike—11/28 at 11 A.M.: There's an independent female turkey cruising Van Cortlandt park (probably a proud, lonely *Rules* girl) and an Urban Park Ranger who hopes to lead you to the shy Ms. on this easy one-and-a-half-mile hike. The group will follow the John Kieran Nature Trail and take in the vistas from Van Cortlandt lake, the largest freshwater wetland in the Bronx. A discussion of the general ecology of the wetlands is included. *Call 718-548-0912. Meet at the Urban Forest Ecology Center, south of parade grounds and next to the Van Cortlandt House Museum. Take the 1/9 to 242nd St.*

38th Annual Sevens Rugby Tournament—11/30; games start at 8:30 A.M.. The defending champs are a home team (unfortunately named the New York Aliens) that won't see ticker-tape if they win again—tourney sponsors are still pleading with Mayor Giuliani to just stop by

Christopher, age 8
Adrian, age 6

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and show his face. This, the biggest rugby matchup of its kind in the U.S., draws over 100 seven-man teams (playing a faster, more strategic game, sort of like keepaway) and is definitely worth watching. The championship rounds begin around 1 P.M. in Central Park, with the final premiere division game set to start around 3:45 P.M. *Call 988-9201. Randall's and Wards Islands and North Meadow, Central Park. Free.*

Hockey—12/1: Rangers vs. Montreal Canadiens at 7 P.M., Madison Square Garden (MSG Network)

Basketball—11/30: Knicks vs. Sacramento Kings at 1 P.M., Madison Square Garden (MSG Network)

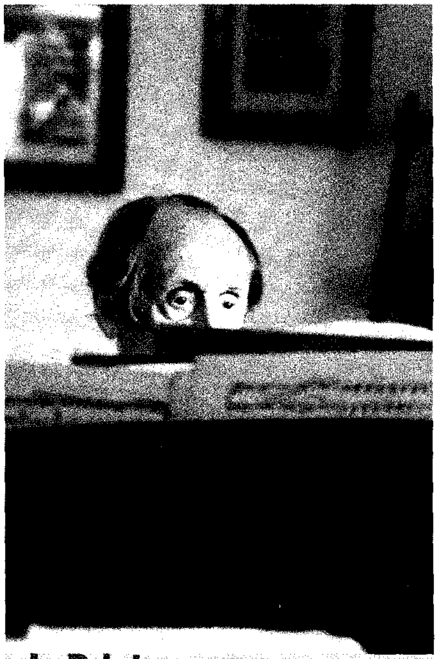
Football—12/1: Jets vs. Houston Oilers at 4 P.M., Giants Stadium (WNBC).

Online

NetGirl's Dating Connection—Mondays at midnight and Wednesdays at 10 P.M. NetGirl dispenses fairly tame advice for the dating inhibited on America Online.

Cloris Leachman—Cloris will always be remembered for her role as Mary's landlord, Phyllis Lindstrom, in *The Mary Tyler Moore Show*. Her film credits include the Mel Brooks classics *Young Frankenstein* and *High Anxiety*, and *The Last Picture Show*, for which she won an Oscar. On Prodigy in the Spotlight area: 11/25 at 9 P.M.

The Ample Living Forum—Dr. Barbara Bruno, author of *Worth Your Weight*, discusses issues relevant for people of size. On CompuServe, go



In Print
Secret Sharer

François-Marie Banier, novelist and playwright, kept his photography a secret for more than twenty years. With 'Past Present' ($50), William Morrow lets the world in on his astounding pictures of Johnny Depp, Queen Elizabeth II, Vladimir Horowitz, and plenty of daffy Parisians.

Photograph by Francois-Marie Banier.

Happening **"The Writing of Ralph Ellison" is the subject of the latest Random House Literary Breakfast (December 5 at Barneys); it might as well be billed as a panel on *Invisible Man*, not only because that 1952 novel was the only one Ellison published, but because it has more ballast than most writers' entire outputs. Call 940-7480.**

Ample: 11/25 at 7 P.M.

David Hasselhoff—He continues to star as Lt. Mitch Buchannon, the popular character he created in the hit series *Baywatch*, on his new series *Baywatch Nights*. Hasselhoff is also, stunningly, an enormously popular international recording artist. On Prodigy in the Spotlight area: 11/25 at 10 P.M.

NFL Quarterbacks—Star QB's Jim Everett and Mark Rypien chat with America Online members about the season: 11/26 at 9 P.M.

Mary Chapin Carpenter—Maryland's multiplatinum country music star talks to America Online members about her music: 11/26 at 10 P.M.

Julia Sweeney—*God Said, 'Ha!'* is a new play written by and starring the popular actress-writer-performer who created the "It's Pat" skit for herself on *Saturday Night Live*. The play, which just opened on Broadway, tells the true story of what happened in Julia Sweeney's life when everything was going just too well. On Prodigy in the WiseAcres.Jokes area: 11/26 at 11 P.M.

Tyra Banks—Not just a pretty face? Supermodel and now actress Tyra Banks stars in the recently completed independent film *Love Change*. Chat with her about the career move. On Prodigy in the Spotlight area: 11/27 at 5 P.M.

Marsha Warfield—Stand-up comedian–cum–TV actress (best known for her role in NBC's *Night Court*) tosses off some jokes on America Online: 11/27 at 10 P.M.

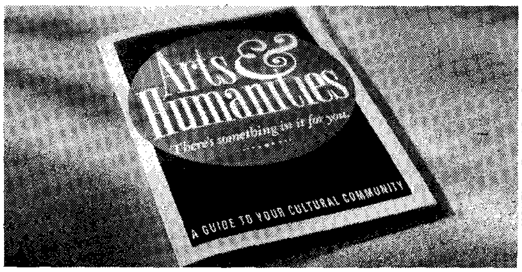
Buns o' Steel—Fitness expert Donna Richardson's countless video credits include *Buns of Steel: 2000 Platinum Series*, and *Perfect Balance*. She is a Nike-endorsed athlete and spokesperson, and was voted one of 1996's "Top Ten Movers and Shakers" by *Fitness* magazine. Get some workout tips on Prodigy in the Spotlight area: 11/29 at 5 P.M.

The Original First Wife—Author Olivia Goldsmith discusses her book *The First Wives Club* and her new book, *Marrying Mom*. On CompuServe in the Conference Center: 12/2 at 10 P.M.

Conferences last about one hour. Send suggestions to runnette@dti.net

Photograph by UPI/Corbis-Bettmann.

IF ALL THE WORLD'S A STAGE, THEN WE HAVE THE PERFORMANCE SCHEDULE.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Solutions to last week's puzzles

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kids

Nutcrackers...Circuses...Snow

Children's Events

Live Action—"Reel to Real" is a series of film and performance pairings that gets under way with several very funny movies: *The Great Stone-faced Detective*, Buster Keaton's 1924 *Sherlock Jr.*, and *Felix the Cat*. The twelve-member Club Foot Orchestra simultaneously performs its own original score. 11/30 at 11. The event is followed by an opening-day party. **WALTER READE THEATER,** Lincoln Center, plaza level (875-5370); $8 for adults, $4 for children.●

Nutcracker Variations—New Yorkers can pick and choose exactly how they want to see E.T.A. Hoffman's *The Nutcracker and the Mouse King* presented: The New York City Ballet puts on a lavish traditional performance of *George Ballanchine's The Nutcracker* at **LINCOLN CENTER,** that includes a growing Christmas tree, an onstage snowstorm, and 150 dancers and musicians—and that's not counting the 50 children in each production. Performances are 11/29 through 1/5. Tickets are $18 to $72 (870-5570). Smaller scale productions include *The Nutcracker Suite* at **LA GUARDIA COMMUNITY COLLEGE,** where Russian ballet master Ilya Gaft has choreographed a distinctly Russian rendition of the classic. 12/6 at 7 and 12/7 at 2:30. Mainstage Theatre, 31-10 Thomson Ave., Long Island City (718-482-5151); $8 to $12. A one-hour production of *The Nutcracker* with sets based on flat cut-outs of toy theaters is especially suitable for children ages 3 to 6. 12/21 through 12/29 at 1 and 3 daily. Florence Gould Hall, 55 E. 59th St. (355-6160); $12.50 to $17.50. *A Colonial Nutcracker*, by Dance Theatre in Westchester, features a Revolutionary War Mouse King. 12/22 at 2. **BROOKLYN CENTER FOR THE PERFORMING ARTS** at Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. in Brooklyn (718-951-4500); $12. And then there's Donald Byrd's utterly eclectic *The Harlem Nutcracker* at **BAM** (see photo below). 30 Lafayette Ave., Brooklyn (636-4129). Tickets are $15 to $50.

Festival of Lights—At the **CHILDREN'S MUSEUM OF MANHATTAN,** kids can make dreidels and menorahs and learn what Chanukah is all about (12/2–12/8). Also during this holiday season, visitors can weave squares (using the colors that represent Chanukah, Christmas, or Kwanza), which will be donated to people in need. 212 W. 83rd St. (721-1223). Winter hours are Mon., Wed., and Thurs. 1:30 to 5:30; Fri. through Sun. and school holidays 10 to 5. Admission is $5, $2.50 for seniors.

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Helium on High—Beatrix Potter's Peter Rabbit joins the burgeoning cast of inflated characters aloft in **MACY'S 70TH THANKSGIVING DAY PARADE.** (The evening before—known as "inflation eve"—several blocks adjacent to the American Museum of Natural History are closed off to cars as characters are inflated under nets, to cheers and sighs of relief from organizers.) The parade proper begins on Thanksgiving Day, 11/28, at 9 sharp, starting at the Museum bus circle, then down Broadway to the 34th St. finale at noon. For further information, call the parade hotline at 494-4495.●●

Play Back—The teddy bear that kept a nun company in a convent for 50 years; Barbie in a Calvin Klein–designed outfit: New York Toy Stories, the perfect transgenerational outing, opens 11/27 and runs until 4/27/97. Opening-weekend hoopla (11/30 and 12/1 from 1 to 4) includes resident storyteller Lisa Lipkin narrating tales these toys would tell if they but could. **MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. at 103rd St. (534-1672). Hours are Wed. through Sat. 10 to 5, Sun. 1 to 5. Suggested contribution $5, $4 seniors, students, and children, $10 for families.

I Screen You Screen—This second weekend of programs at the Fifth Annual International Children's Television Festival (11/30 and 12/1) showcases several eccentric shorts from Great Britain, including "The Treacle People: The Great Escape," a puppet animation about a professor who gets trapped inside a treacle mine. Different programs at 12:30, 2, and 3:30. **THE MUSEUM OF TELEVISION AND RADIO,** 25 W. 52nd St. (621-6800). Museum admission is $6, $4 for seniors, $3 for children.

Circuses—Big Apple Circus's "The Medicine Show" is staged as a small-town 1890s folly. Little kids especially appreciate the fact that no seat is farther than 50 feet from the action. Performances through 1/12/97 are under the big top at Lincoln Center's **DAMROSCH PARK** (268-0055); $10 to $49. The celebrated Russian Children's Circus—made up of child performers who attend the Children's School of Circus Arts in Perm, Russia—performs 12/1 at 2. **BROOKLYN CENTER FOR THE PERFORMING ARTS,** at Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. in Brooklyn (718-951-4500). $9.

Thought That Counts—Send cards, preferably homemade, to kids who will be stuck in the hospital during the holidays. Mail by Dec. 15 to Holiday Cards, **NEW YORK KIDS**-WNYC, 1 Centre St., New York, N.Y. 10007.●

All Aboard—Large-gauge model trains wind through a fantasy landscape inside two greenhouses at the Holiday Garden Railways exhibit at the **NEW YORK BOTANICAL GARDEN.** Through 1/5. New York Botanical Garden, 200th St. and Southern Blvd. Call for hours at 718-817-8700. Admission is $3, $1 for seniors, students, and children; free on Wed. and Sat. from 10 to noon.

A Christmas Carol—Tony Randall stars in Dickens's story about the transformation of Ebenezer Scrooge in Victorian England. Everything about the performance is lavish, from the gargantuan stage to the elaborate costumes and sets to a light snowfall that (look out!) dusts the audience. 11/22 to 1/5/97. The Theater, **MADISON SQUARE GARDEN,** 32nd St. at Seventh Ave. (307-4111); $19 to $59.

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"It's just about people," one child declared after a performance of *The Harlem Nutcracker*, a jazzed-up revision of the seasonal chestnut now playing to audiences in Virginia before coming to BAM (December 11 to 15). Choreographer Donald Byrd—no stranger to controversy with his dances (for mature audiences) about domestic violence and other social issues—saw something contemporary in this story about a personal journey fraught with dreams and extravagant fantasies. The sense of living out our own story, with close ties to kith and kin, more than any particular set of ballet steps, he believes, is what draws audiences year after year. With *The Harlem Nutcracker*, Byrd hopes "people—particularly African-American people—will see themselves and their families onstage, what's possible for them, and the history that they are part of." Staunch traditionalists, beware: The young Clara in George Balanchine's *The Nutcracker*—performed across the river at Lincoln Center (November 29 through January 5)—becomes at BAM an African-American grandmother looking *back* on life. Instead of dark tussles with the King of the Mice, there are memories of civil-rights struggles and allusions to friends' battles with substance abuse. A syncopated Duke Ellington–and–Billy Strayhorn adaptation of parts of the Tchaikovsky score is rounded out by David Berger's arrangements for a fifteen-piece jazz band and gospel choir. Dance styles that get stirred in include "some Bob Fosse, some Fred and Ginger, black social dancing, the Lindy, hand-clapping, and a little hip-hop," Byrd says. The custom of including very young dancers in a lavish party scene lives on, and not just because audiences enjoy the spectacle: "I want children to taste the excitement of being up onstage," observes Byrd, with a certain missionary zeal, "and to understand the discipline it takes to do something well."

BARBARA ENSOR

Photograph by Dan Rest.

in concert

Dancegiving Celebration...Scottish Airs

Classical Music

Tuesday, November 26

New York Philharmonic—With pianist Awadagin Pratt; Jahja Ling, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $15–$65.*
Speculum Musicae—Perform works by Moravec, Gustavson, and Murail. *Miller Theater, Broadway at 116th St. (854-7799), at 8; $10.*

Wednesday, November 27

New York Philharmonic—Performs works by Vivaldi, Tubin, and Tchaikovsky; Kurt Masur, conductor. Repeated on 11/29 and 11/30. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$65.*

Friday, November 29

Jean Redpath—The folksinger and guitarist presents songs of Scotland. *Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 8; $20.*

Sunday, December 1

St. Luke's Chamber Orchestra—Performs a tribute to Mendelssohn. *Brooklyn Museum, 200 Eastern Parkway, Brooklyn (840-7470), at 2; $12.*
Chamber Music Society of Lincoln Center—The New York premiere of Chou Wen Chung's *Clouds*. *Alice Tully Hall, Lincoln Center (721-6500), at 5; $20.*

Monday, December 2

David Daniels, Countertenor, and Martin Katz, Pianist—Perform works by Purcell and Bellini. *Walter Reade Theater, Lincoln Center (721-6500), at 7:30; $20.*
Dmitris Marinos, Mandolin—Performs works by Lombardo, Epstein, and Antoniou. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $15.*

Opera

Metropolitan Opera—Britten's *A Midsummer Night's Dream*, 11/25 and 11/29 at 8; Bizet's *Carmen*, 11/26 at 7:30, 11/30 at 8; Mozart's *Così fan tutte*, 11/27 at 7:30, 11/30 at 1:30. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*
Amato Opera—Puccini's *La Bohème*. 11/30 at 7:30, 12/1 at 2:30. *Amato Opera Theatre, 319 Bowery (228-8200); $20.*

Dance

Dancegiving—Choreography by Blossom, Davidson, and Rübsam. 11/29 and 11/30 at 8:30. *St. Mark's Church, Second Ave. and 10th St. (674-8194); $15.*
Murray Louis and Nikolais Dance—World premieres by Louis. 11/26–11/30 at 8, 12/1 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Data Aural Holiday

Below, a selective list of some of the traditional (and otherwise) holiday-themed musical offerings around town.

WHO	WHAT	WHEN
SAINT PATRICK'S CHAPEL CHOIR (753-2261)	Twentieth-century choral works, including Pinkham's *Advent Cantata* and Paulus's *Four Jesu Carols*.	December 5
AFRICAN HOLIDAY (961-1197)	A Kwanzaa celebration at the Apollo Theatre to benefit Batoto Yetu, a Harlem youth-development group.	December 7
CHANTICLEER (570-3949)	Carols in front of the Metropolitan Museum of Art's Christmas tree and crèche.	December 7 and 8
NEW YORK CHAMBER SYMPHONY (316-1448)	" 'Twas the Night Before Christmas," plus carols and a performance by organist Alison Sniffen.	December 14
STONEWALL CHORALE AND NEW YORK CITY GAY MEN'S CHORUS (971-5813)	"East of the Danube": Eastern European composers' works, including Rachmaninoff's *Gloria in Excelsis*.	December 15
CONCERT ROYAL (721-6500)	The period-instrument orchestra performs "A Baroque Christmas" with soprano Julianne Baird.	December 16
ORATORIO SOCIETY OF NEW YORK (228-5307)	Handel's *Messiah* at Carnegie Hall.	December 17
SAINT THOMAS CHOIR OF MEN AND BOYS (757-7013, ext. 3027)	Handel's *Messiah* with accompaniment by Concert Royal.	December 17 and 19
BOYS CHOIR OF HARLEM (875-5656)	Adding an uptown flavor to seasonal favorites with the New York Philharmonic.	December 21
ANONYMOUS 4 (570-3949)	"A Star in the East," featuring medieval Hungarian Christmas music and readings from the peasant Bible.	December 22
HOLIDAY BRASS (875-5656)	Canadian Brass and the New York Philharmonic's brass section perform instrumental holiday music.	December 28 and 29

Photographs by Archive Photos.

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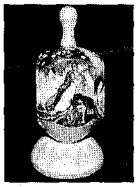

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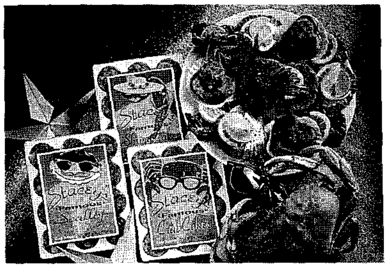

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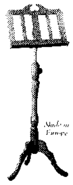

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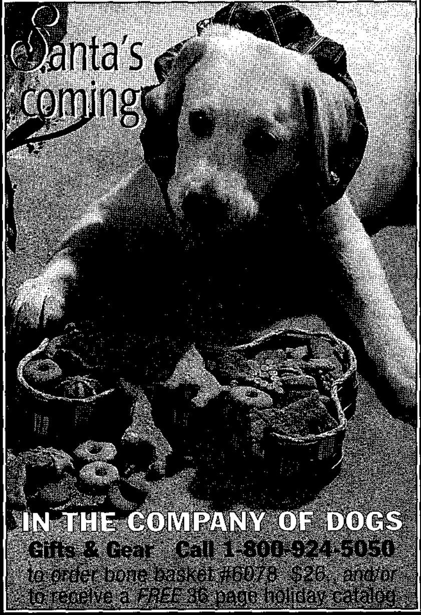

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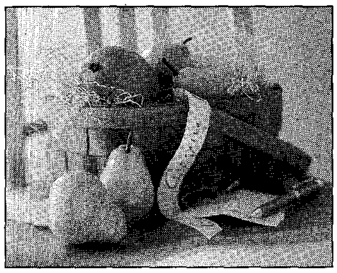

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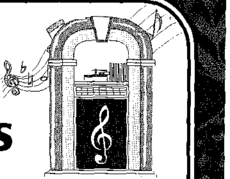

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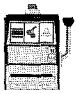

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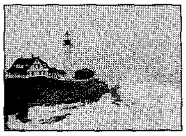

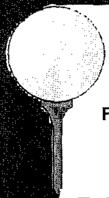

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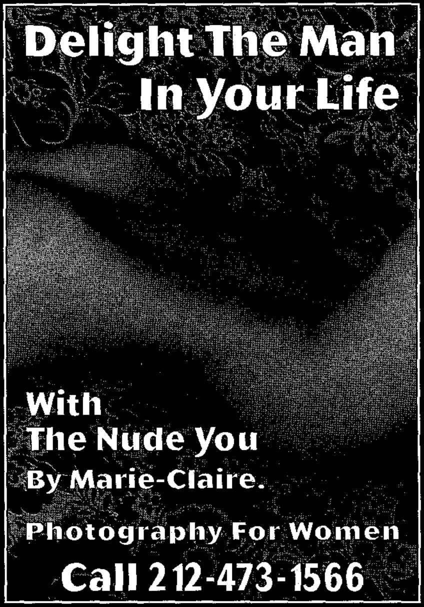

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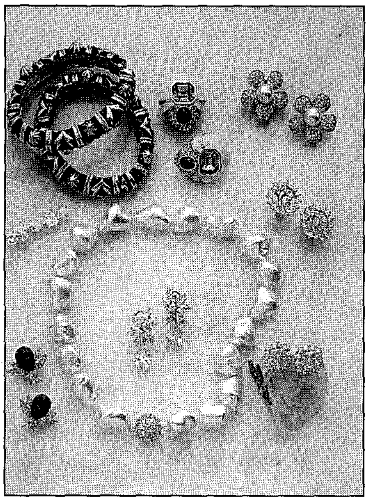

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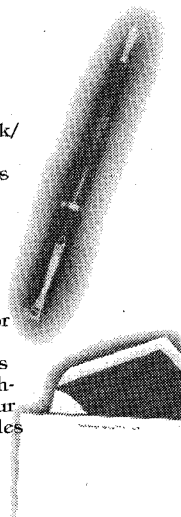

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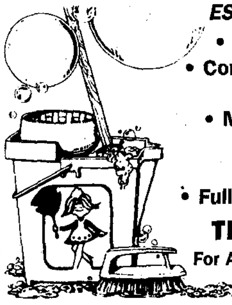

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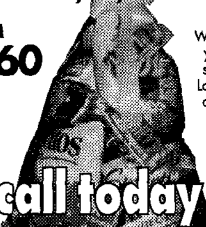

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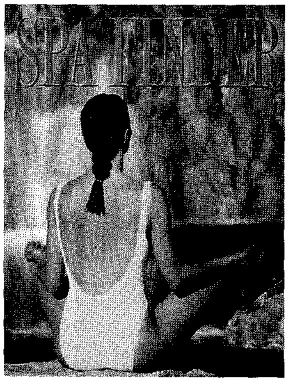

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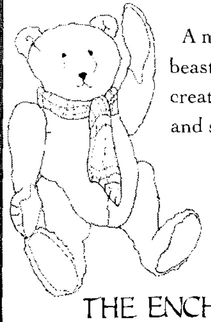

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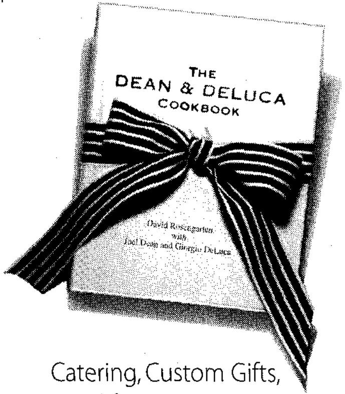
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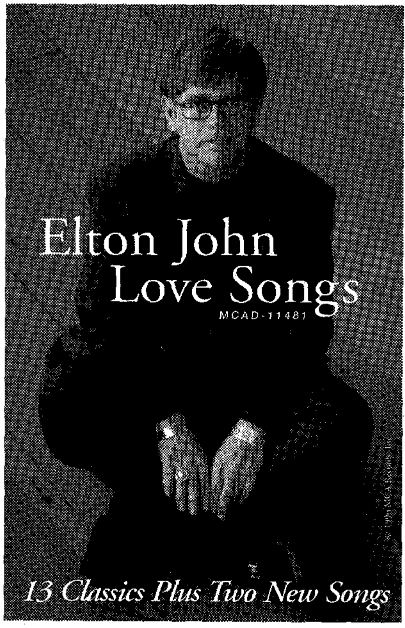

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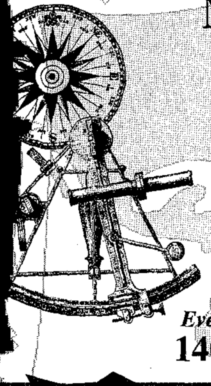

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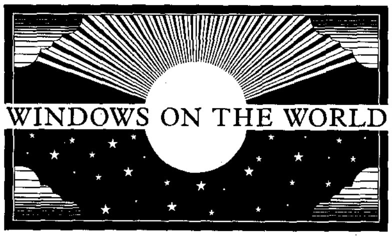

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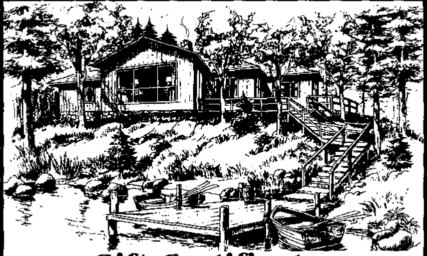

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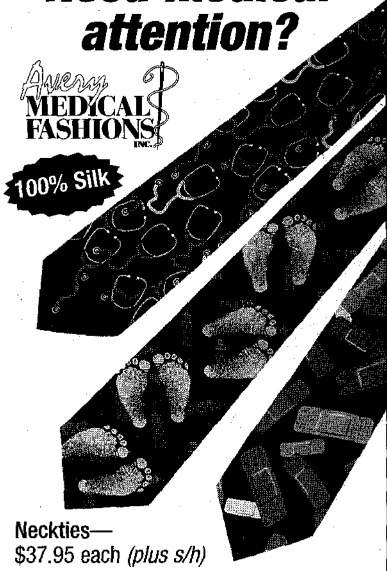

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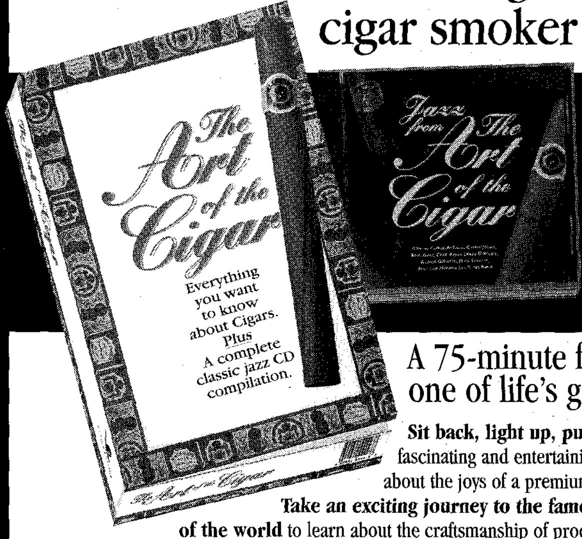
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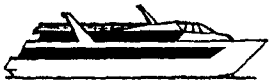

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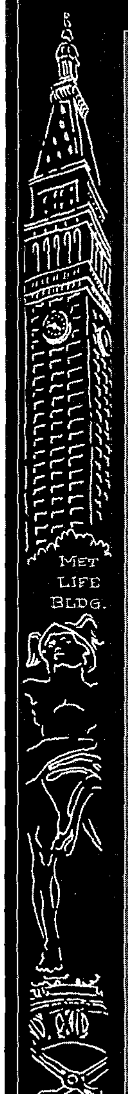

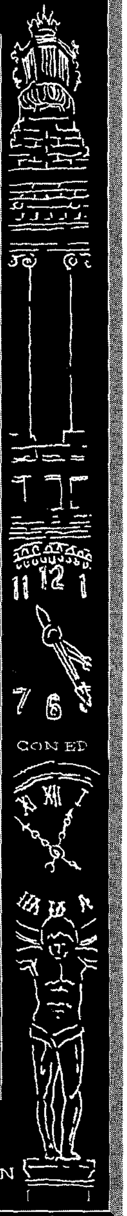

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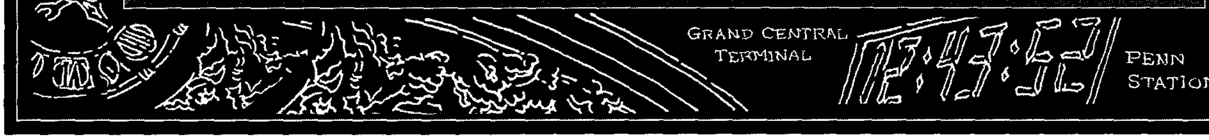

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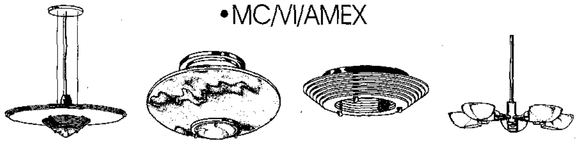

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New Age Male—Successful, good-looking, 50s, nonpracticing Jewish Manhattanite, commutes between FL and NY in winter and East Hampton in the summer. Searching for slim, pretty, nonsmoking, 40ish, possible soul mate who sees the glass half full. Tennis, working out and shapely legs a plus. Current photo a must for response. 3782✉

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Merger Sought—By accomplished surgeon with warmest heart, dynamic, handsome, 5'11", funny, 43. Seeks compassionate, family-oriented lady under 37. Phone/photo a must. 3843 ✉ ☎

Beauty And Brains—Tall, slim, very attractive blond would like to meet a man, 45-56. I love being outdoors - walking, biking and cross-country skiing, or just strolling around NY. I also enjoy Italian cooking, classical music and going to NY's great restaurants. Looking for a man who, like me, is successful professionally, intense, passionate and intellectual, who can also just kick back and relax. Note and photo most appreciated, but will also respond to phone messages. 3776 ✉ ☎

Tall, Dark And Handsome MD—Early 50s, Jewish with wry humor, salt-and-pepper hair, athletic, trim and sensuous. Likes sailing, tennis, theater, travel and quiet evenings at home. Looking for lover and best friend. You are a white female with engaging personality, but also a good listener, upbeat, with sense of humor, and possess a soul. Physically, you are extremely pretty, statuesque, well-built yet trim and lithesome. Also sensuous, a nonsmoker, age 34-46. Note/photo/phone. 3780 ✉

For Christmas—I would like a partner for life! She has traditional values, is attractive, slender, well-educated, 43-53, sexy, sensuous, and financially independent. She knows sharing, caring, trusting are a must. I am an Ivy grad, Wall Street exec, 60, 5'10", Wasp, very attractive (I'm told). You may have never answered an ad before. We'll never meet unless you do now - so take a chance. Photo and phone, please. 3800 ✉ ☎

Seeking My Soul Mate—Single Jewish man, 38, warm, sentimental, affectionate and fit, seeks an exceptionally bright, spirited woman for marriage of the heart and mind. Pleasures range from the serious (opera, languages and literature), to the pedestrian (well, I do like to walk), to the downright silly (no confessions in print). Will take a size twelve over the "waif look" any day, but a generous spirit is the only sine qua non. Photo appreciated. 3802 ✉ ☎

Tired Of Singles Supplements—Young, alive 50-plus man seeks mate to share the adventures and joys of life. Eclectic interests. Will travel to the four corners of the earth. Photo (not a must). 3667 ✉

Beautiful, Soft-Spoken, 30—Green-eyed, shoulder-length brunette, 5'6", slender, highly educated Manhattan resident. Warm, sweet and easygoing. You're a never-married Jewish male, 5'10" plus, 31-38. 3805 ✉ ☎

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Spanish-Born Sephardic Manhattanite—Professional, attractive widow who had years of a loving marriage. Financially and emotionally secure, witty, vivacious, gracious. Enjoys opera, concerts, theater, antiques. Seeks worldly and accomplished man, 60-75. Bio, please. 3682 ✉

Gay White Male—26, 6', 230, blond/blue, native New Yorker, professional, focused entrepreneur, Ivy-educated, Jewish (not religious). Passions include classical music, history, technology, philosophy, language, films. Looking for intellectual, focused, cultured gay white male to share it with - a good conversationalist with a passion for knowledge and a highly developed sense of aesthetics and humor - if you exist. 3766 ✉ ☎

Truly Exceptional—Divorced Jewish man seeks soul mate. I am a 48-year-old, 5'11", fit, athletic, handsome part-time father of two, living in style in lower Connecticut. I mix the will, energy, confidence and sophistication of a self-made success with the sensitivity and depth of a well-educated, literate man involved in personal growth, intellectual inquiry and the arts. I am highly intelligent, spontaneous, extremely funny, warm, interesting, sensual and interpersonally savvy. I am well-traveled inside and out, with excellent values, and seek real intimacy and commitment. I'm looking for an emotionally accessible, intellectually advanced, very physically appealing, interesting, substantial, sensual Jewish woman with a rich inner life and a generous and courageous spirit, age 30-45. Note/photo a must. POB 15667, Park St. Sta., Stamford, CT 06901

Lonely Millionaire—35 years old, good-looking Jewish male, seeks sensual woman to rescue him from Wall Street. Why you? What do you love to do? Photo. 3809 ✉

Pretty, Petite, Athletic—34, black hair, hazel green eyes, intense, loves sports, adventurous professional with great sense of humor. Looking for a male with similar qualities, 32-40, for long-term relationship. Photo a must. 3812 ✉ ☎

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Chivalrous Gentleman Sought—Very intelligent, articulate and honorable. You are highly accomplished in your profession, yet devote time to the arts. You are commitment-minded, communicative and warm. I am 35, intelligent, compelling, 5'10", very slender, beautiful. I am romantic, compassionate and loving. Please tell me about yourself. 3823 ✉

Radiantly Beautiful (Inside And Out)—Successful, 40s, southern Westchester female. Commute NYC. Slim, playful, stylish, interesting, no dependents. Seeks secure, handsome, honest, cultured, passionate, nonsmoking man to share a loving life with. Note and photo. 3813 ✉ ☎

Pretty Lady Wanted—Good-looking, successful businessman from LI, 49, seeks very pretty, slim, intelligent woman, 32-42, for good times and possible long-term relationship. Note/photo a must. 3777 ✉☎

Pretty, Petite Northern NJ Woman—50ish, seeks loving man. 3787 ✉ ☎

Attractive, Successful—Single white male, 37, dark hair, 5'10", in shape, software consulting hot shot, seeks slim, sweet, attractive, single white female, 28-40. I enjoy skiing, tennis, travel, dining, Carnegie Hall. Prefer Christian girl for romance and travel to hot spots - no, not Silicon Valley. Photo/note please. 3748✉

Nice Jewish Guy—33, creative, intelligent, funny and with a good heart, seeks kind, interesting, nonsmoking Jewish female, 25-35, to share music (jazz, blues, soul, classical), cruise bookstores and drink coffee with. Good sense of humor a must. 3747 ✉ ☎

Pretty, Slim, Ivy Professional—Well-informed and well-traveled, would like to meet a spirited gentleman with good taste, a super mind, an instinct for chivalry and 55-plus candles on his birthday cake. Note/address/photo, if available. 3832 ✉

Sweet, Cute—27-year-old, single white female, great personality, seeks similar male. Letter. 3763 ✉

Handsome Attorney/Investor—In 60s, slim, 5'10", athletic, affluent, diverse interests - a thinker, warm, verbal, droll sense of humor. Seeks well-educated, pretty, slim, cultured female in her 50s. Recent photo/note/phone, please. 3758 ✉

Playful, Well-Traveled, Educated—Athletic, 52-year-old Jewish businessman with passion for movies, sushi, comedy and people, desires relationship leading to marriage with African-American woman, 32-46, who values communication, spontaneity, friendship...and herself. Note/photo/phone. 3775 ✉

Afraid Of Commitment?—Warm, witty, tall, attractive, Jewish, 48, professional female seeks male counterpart for companionship, fun, whatever follows. 3850 ✉☎

Slim, Attractive, Outgoing—Manhattanite, 40 plus, seeking lively, mature, intelligent male companion who enjoys music, art, theater, travel, dancing, eating out. 3764 ✉ ☎

Let's Light Up The Holidays—With some sparks of our own. Sexy, voluptuous Italian lady lawyer seeks tall, handsome, successful, generous man, 35 plus. I enjoy travel, golf, dining, dancing. Kids okay. NY/NJ. Photo a must. 3847 ✉

Life Is Too Short—Not to have found my rugged best friend and soul mate, 33-48 (secure in all ways, if possible), tall dark and handsome, please. I'm a 33, white Jewish female, fashion professional, hazel eyes, dirty blond, 5'4", wanting to meet my white knight in shining armor. I enjoy vintage sports cars, comedy, dining, travel, sports, music (rock 'n' roll) and all the best life can offer. Chivalry still lives. I live on the beach. Photo. 3808 ✉ ☎

Athletic Lawyer—Handsome, 46 (looks 40), blond hair, blue eyes, lean athletic build. Enjoys golf, tennis, scuba, historical fiction, classical music and the Drifters, has a black belt in karate and plays the flute a little. Seeking pretty, athletic woman, 35-42, nonsmoker, with similar interests. Photo/note. 3801 ✉

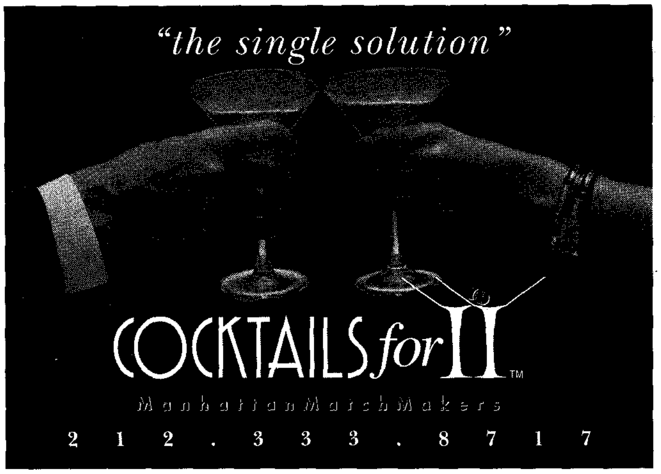
Fine-Looking Female—(212) professional, 5'5", seeks physically and fiscally fit fellow, 45-55, for fun, fireworks and fidelity. Phone and photo. 3845 ✉☎

Female Author—Home base San Francisco, mid thirties, perspicacious, lucid, sardonic, comely blondish bicyclist with esoteric tastes embracing understatement, privacy, bebop, blues, Mahler, nature, Nativeness, voluptuary highs, aisle seats and Stormy Weather. I seek a supple, sensual, wry, composed, tall mate for uncommon family affair. Someone who has mindful enthusiasm, the latitude for far-flung treks and who, back at the homestead, relishes the details as we sit across the gothic wooden table laden with sumptuous organic feasts, our well-loved friends coming for Sunday dinners, stories and rap infused with sovereign science, neolithic virtue, radical thought, self-possessed rebellion and shameless discovery. Call 3844 or write POB 170417, San Francisco, CA 94117

When Harry Met Sally—It wasn't through a personal ad, so I won't tell if you won't. I'm 31, nonreligious Jewish, fun, fit, athletic and high-energy female, looking to share a run in Central Park, a night of bar-hopping, an evening at the theater... If these things appeal to you, send me a note and a recent photo (if you have nothing to hide!) 3841 ✉

Queen Seeks Her King—Jewish woman, 35, fit, full-figured, very attractive, Ivy grad and successful business owner with strong spirit, generous heart, artistic sensibilities and high standards - seeks smart, professional Jewish man with class, mid 30s to early 40s, kind and with a passion for life, to enjoy NYC culture and country escapes together. Extra credit for great sense of humor! 3851 ✉ ☎

Sweet And Beautiful—Great face and body, 34, blond, blue eyes, 5'6", Esq., with little guy (he's 6). Be Jewish, smart, driven, a good man. Note/photo. 3790 ✉



Ripe For Picking—Handsome, athletic, successful male, 37, 5'9" - enjoys working out, dining, outdoors, theater, traveling. Seeks slim companion with similar interests. Photo/note. 3819 ✉

Jewish Man—25 lbs overweight, seeks similar woman. POB 20359, NY 10021

Intelligent, Vivacious—Fun, funny, silly, pretty, curly strawberry blond, looking for a man pleasing to the eye, 33-39 and Jewish. You are silly (not stupid), playful, with a great sense of humor, warmhearted, emotionally secure, with good friends and strong values. Must not live in mother's basement or own a Michael Bolton CD. 3835 ✉

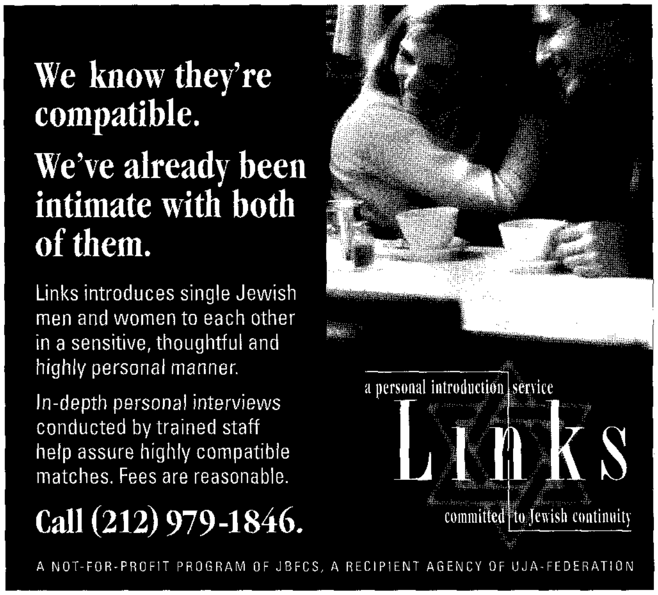
"A Face Like A Victorian Painting"—(Yes, I was described that way... I think it was a compliment). Divorced Jewish woman, 31, publishing exec, redhead, warm, funny, sexy, 5'7". Seeks Jewish man, 33-40, smart, well-read and rounded, who's as refined as he is raunchy. Note/photo. 3840 ✉

(203) Area Code—Divorced Wasp male, 57, seeks woman, 48-53, for dining, movies, theater. 3781 ✉

Lucky Would Be The Man—Who wins the heart of this elegant and attractive lady. Bright, energetic executive seeks a nonsmoker, 45-60, with good sense of humor, for honest, passionate relationship. Please include photo with reply. 3797 ✉

Southern Comfort in Manhattan—Vivacious, bright, dazzling, stylish, mid 30s, 5'6", slim and fit. This "Big Easy" Jewish entrepreneur seeks equally eclectic, thoughtful man, 35-42, 5'10" plus, who's fit, witty, enjoys exotic travel, film, theater, music, and dining - from crayfish boils to evenings at Chanterelle. Photo, please. 3803 ✉

President And CEO—Of motion picture studios, seeks leading lady to share my life with. Exotic type with long hair and nonsmoker preferred. I'm extremely attractive, single, 46. Note/photo/phone. 3829 ✉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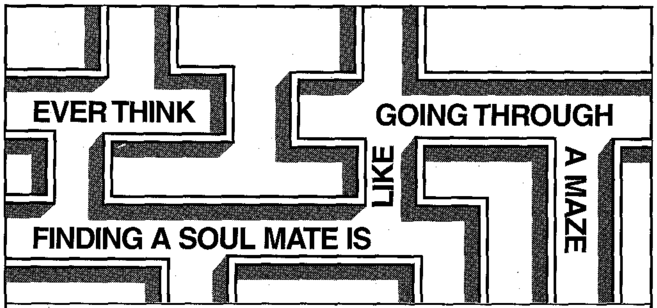

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Very Handsome, Successful, Bright—Outgoing, athletic Jewish professional, 38, with good sense (of humor) and rugged good looks, seeks an incredibly sexy, (com)passionate, Jewish/Italian/Hispanic female, 27-35, to share life, laughter and romance. Dog lovers and dancers a plus. Photo - will exchange. 3818 ✉

Fairfield County—Elegant, attractive professional female, seeking professional male, 45-50. Note/photo/phone. 3784 ✉

Ready To Take A Chance Again—Pretty, slim, sexy, funny, intelligent, successful lady seeks terrific, tall, athletic, successful Jewish intellectual, 50-60, with soft heart, sense of humor, to share permanent love affair. Note/photo/phone. 3761 ✉

Starting Over—Pretty Jewish woman, 50, with grown family, seeks male companion to explore life with. Off-center sense of humor, warmth, honesty, intelligence and joy are what will reach my heart. Let's go find magic moments. 3779 ✉

Homme For The Holidays—Seeks femme, 30 plus, up to corner kicks, Village pix, double dares, county airs. 3833 ✉

Very Successful Businessman—38, 5'11", average looks, nonsmoker, seeks exceptionally pretty female - travel, country dancing, cozy nights in my central Jersey estate. Note and photo. 3849 ✉

I Seek "A-Plus" Gentleman...—Tall, fit, financially secure man, Manhattan dweller (townhouse or condo), cultured, 40 plus, sought by editor/writer, brunette, tall, slender, classy, gym-fit. 3793 ✉

Mistletoe Partner Desired—By sincere, intuitive, sexy, handsome male, 6'2", 215 lbs, fit, 30s, genuine, affectionate, bright and eclectic. Seeks smart, centered '90s gal. Photo/handwritten note. 3848 ✉

Sensitive Jewish Male—Who loves to work and play, 50s, seeks youthful 40ish female for travel, golf, sports, theater, dinners and more. Photo. 3762 ✉

Good-Looking, Intelligent—Financially and emotionally secure Jewish professional, 57, athletic, warm and romantic - enjoys theater, tennis, travel. Seeking a slim but shapely, pretty lady with similar interests, for fun times and lasting relationship. Photo/phone. 3754 ✉

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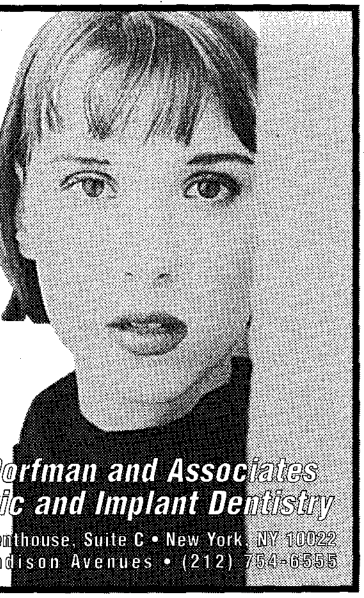

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A Rare Kind Of Woman—Looking for the unusual man. We both know that referrals from friends are often the best way to meet that special someone. Your friends don't know me, but if they did, here's what they'd say: "You've got to meet this lady! She's accomplished, smart, funny, a great cook, and she likes men!" I'm tall (5'9"), attractive - no model I'm afraid, but with a pretty face, blue eyes, a ready smile and a compassionate nature. I'd like to meet a man who, like me, is in his 40s to 50s age range. What would my friends say about you? Note/photo. 3751 ✉

Playful, Attractive, Slim—Intelligent Jewish woman, PhD, with a tender soul and sharp wit, in mid 30s - looking for thoughtful, fun man with a zest for life, up to 43. Note/phone/photo. 3769 ✉☎

Ready To Begin Family—With a childless, white, Christian, educated, slender/petite (5'5"/114 lbs or under), fashionable, feminine female, 30s (nonsmoker, no drugs), traditional values. Enjoy lots of attention, affection, laughter and good times with a very successful white male professional, attractive, outgoing, family/friends-oriented. Recent color photo/note/phone necessary for response. 3749 ✉

Attractive Jewish MD—40, 5'11", dynamic, warm, generous - enjoys working out, music, movies and talking. Seek bright, attractive Jewish woman for caring and lasting relationship. Note/phone/photo preferred. 3750 ✉☎

Blond Beauty With Brains—Cultured/elegant, fun health club professional seeks quality man, Jewish, 50s-60s, financially/emotionally secure. Nonsmoker. 3772 ✉☎

Radiant Writer—Pretty, warm, romantic, athletic, arts lover/musician, traveler, seeking cultured, handsome professional man, 40s-50s. Photo/note. 3817 ✉

Outdoorsy, Adventurous And Warm—Pretty, bright Jewish female, young 40s, seeks kind, nurturing, smart, professional Jewish male, 42-52, to share hiking, cross-country skiing, dining out, movies, travel, Jewish traditions, etc., and a joyous relationship indoors and out. 3815 ✉

Classy Italian Beauty—34, with an angelic face, devilish body and a heart of gold, seeks exceptional gentleman. 3839 ✉

Cooking?—Seeking sweet, creative, witty, slim/buxom female. I'm warm, youngish mid 40s, spontaneous, tall Jewish professional with eclectic interests and appealing ingredients for an exotic recipe. Note/photo, please. 3408 ✉

The Only Thing That's Stopping Us—From being together is the cost of a stamp. You: Jewish (nonreligious), 5'6" plus, slim, a great smile and personality to match. Me: over 6', trim, healthy, 61, Westchester, into anything that's considered fun and legal. Let's do the holidays together. Photo a must with note and phone. 3770✉

Brains, Beauty, Breeding—Pretty blond, 37, Ivy professional, soft, shapely, sensuous, feminine, divorced Manhattan mother of one. I love jazz, classical, theater, films, cooking, wine, great clothes, the beach...and you if you're a true gentleman of style and substance who knows how to treat a smart, strong, sexy woman who deserves you. Prefer Manhattan, 45 plus, educated and successful, with a good mind and good attitude. Photo/bio - gladly exchanged. 3794 ✉☎

IT HAPPENED THROUGH NEW YORK MAGAZINE STRICTLY PERSONALS

"WHO KNEW?"

"WHO KNEW?" Those were the words my husband Gary used to begin his ad in New York Magazine back in 1994. On March 31, 1994, we had our first date to meet for drinks...which lead to dinner. I can remember that first date like it was yesterday, because even though we hadn't talked at length on the phone, I was looking forward to the date.

Gary called to confirm our meeting, and he told me he was 6'1" and weighed 163 pounds. I got off the phone and said "Oh sh--, this guy is really thin!" (I was never obese but I wasn't exactly petite, which accounts for my concern.) I had made up my mind that this would be the last ad I would answer, and if it didn't work out I would place my own ad. I had done the singles parties, tennis, trips, etc., but even with previous opportunities to tie the knot, nothing ever said "yes" to me.

Three and a half months after we met, Gary took me to the Cayman Islands for a vacation. A few months later we moved in together and got engaged. May 21, 1995, we were married - both of us at the age of 37. (There is hope for everyone... The motto "good things come to those who wait" definitely held true for both of us.)

A little over four weeks ago, Gary and I were blessed with the birth of our daughter, Sasha. At least once a week, we look at each other in amazement and ask, is this a dream? After living on our own for so many years, neither of us was looking for someone to take care of us. Instead, we were looking for a partner to share the ups and downs and to complement the foundations we had already built in our lives. We both met our match with the help of New York Magazine.

I am writing this to provide inspiration for anyone who hasn't yet found the right fit. Perseverance, patience and a good sense of humor helped me wade through the bucket-loads of frogs before I got to my prince.

Sincerely,
Ellen and Gary Byck
Hartsdale, New York

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Back To Basics—Confding in each other, walking, eating across a table, sharing a laugh, holding. Pretty woman - slender, graceful, fun-loving professional, 60ish, seeks man for life. POB 234265, Great Neck, NY 11023

Answer Only—If you are an elegant, worldly, tall man, 60 plus, seeking a very pretty, educated, loving New York lady for commitment. 3752 ✉

Gorgeous, Fit—29-year-old Jewish female seeks tall, handsome, bright professional, 28-37, with a sharp wit and zest for life. Photo/note. 3799 ✉

Live, Love, Laugh After 40—Cute, nice West lady seeks great guy. Note/photo. 3789 ✉

Classic Blond Beauty—Sensuous Jewish soul. Ivy, finance professional, 40s. Literate, lovely, loving. Likes music, theater, arts, animals, good conversation. Seeking successful, smart, sophisticated gentleman. Photo, please. 3830 ✉

One-Of-A-Kind Woman—Even more so for the right man, who will find me to be a warm, attractive, intelligent and cultured, 38-year-old Jewish woman. If you're interested, give me a ring. 3788 ✉ ☎

Petite, 42, Blond—5'3", (former) Wall Street Jewish attorney with mischievous personality, seeks 40-50ish, well-educated, somewhat intellectual, intense, classy, nice and easygoing guy who likes to laugh, dance, go to the beach and is not a "couch potato". 3755 ✉

Life Is Too Short To Spend Alone—Single Jewish male, CPA/CFO, 41, desires serious relationship with single Jewish female, 28-35, who is attractive, intelligent and sincere. Photo/letter please. 3837 ✉

Nice-Looking Male—60s, not rich, seeks unencumbered, sexy lady. Photo. 3756 ✉

Female Skiing Partner—For life, wanted by 37-year-old, young, professional Jewish male, religion open, 25-40ish. 3785 ✉ ☎

Could You Be For Me?—Blond, blue-eyed, vivacious, single white Jewish female, 31, seeking an independent, outgoing, secure, handsome, 30-something, single white Jewish man for laughter, love and romance. Photo/note, please. 3821 ✉

Jane Fonda's Younger Sister—Educator/writer, seeks engaging counterpart, 42-50. Note/photo. 3786 ✉

Tall, Dark, Handsome Veterinarian—Adventurous, athletic, affectionate and secure, never married, 43 (looks 30). Seeks single Jewish female with brains, beauty, substance and character, 25-35, for love, devotion and ultimate happiness forever. Photo and note, please. 3814 ✉

Rocket Scientist—Romantic, French-accented male, 40s, Jewish - likes Monet to Mozart. You: refined, selective, 30-40, family goals. 3688 ✉

Gay White Male—40s, 5'10", 170 lbs, brown hair/eyes, trim beard, many interests, healthy, successful - seeks trim, boyish male, healthy, good person, for relationship. 3834 ✉ ☎

Nice Guys Read On—Very attractive, slim, 34-year-old, tall, dark-haired beauty seeks man to melt her heart. He is an all-around good guy, who is funny, romantic, fun-loving, fit, accomplished, and open to meeting "the one". Note/photo. 3806 ✉

European-Born—Attractive, professional, nonsmoking lady in her 40s, athletic and independent - likes outdoors, international travel, good conversations, enjoys NYC, music and dancing. Seeks honest, successful, classy, intelligent man, 40-55, who is mentally and physically fit, with sense of humor and zest for life, for best friend and hopefully more. Please have morals and manners. 3827 ✉

Not Willing To Settle—Attractive, petite, smart, funny, independent, 37, single white female with warm heart and great smile, seeks cute, successful professional, 34-44 male for serious relationship. I am successful, own home on LI, have lots of good friends and family, enjoy life to the fullest. Now I want to share all that with someone special. You must be down-to-earth, sincere, honest, established, energetic, fun and seeking laughter, romance and adventure. I enjoy golf, tennis, cooking, theater, movies, travel, walks on the beach, cozy nights in front of the fire. Note/photo/phone please. 3816 ✉

Desirous Of Meeting...—You? Tall, handsome, successful lawyer, early 40s, youthful, kind, literate, athletic, Christian, seeks intelligence, beauty, spirit (but then, don't we all?)... Note/photo essential. 3759 ✉

A Simple Request...—Male desires female for long-term relationship leading to marriage. Me: 42, Jewish, divorced dad, (718). You: ??? Us: happily ever after. Photo/note/phone a must. 3820 ✉

European, Attractive, Classy—Jewish DDS seeks professional, 39-49, financially secure Jewish man with passion, wit and charm, for love, family. Note/photo/phone. 3792 ✉

Concert Pianist/Teacher—Attractive, nice guy, 49, seeks bright, warm, attractive woman, 35-45, for life. LI/NYC. Photo. 3746 ✉

I Have It All...—Except my man to live our hopes, dreams and desires together, forever in love. Upscale, Jewish model/actress, 5'8", 125 lbs. Adores country life, animals, nature and children. You: rugged but gentle, masculine but refined, somewhat reserved, with old-fashioned values and morals, mid 30s-40s. Phone and photo, please. 3771 ✉

Handsome Jewish JD—6', 32, athletic and down-to-earth, seeking that special woman, 24-33, to share laughter, romance and a future with. Note/photo/phone, please. 3783 ✉ ☎

Kind, Happy, Successful—Very handsome, athletic, Jewish (nonreligious) Renaissance fellow, 39 (look 29!). You are mid 20s-30s and love to ski. Redhead/stawberry blond a plus. Photo/note, please - and I'll reciprocate. 3810 ✉

Green-Eyed, Spirited, Warm—American beauty, raised in the Orient, secure and full of life, seeks Ivy League, Christian, tall 60ish gentleman to share the joys of this fantastic city. Note/photo a must. 3831 ✉

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Attractive—Ivy-educated woman who works at a more prestigious bank than you, seeks handsome, independent Catholic man (28-38) who is smarter and more successful than me. Photo/note. 3826 ✉

Looking For Soul Mate—Attractive, bright, vibrant, multilingual, independent Christian widow seeks affectionate, caring, educated, generous, successful gentleman, 55 plus, for marriage. 3822 ✉

Thoughtful, Handsome, Fit—White male, early 40s, enjoys exploration and candlelight. Strong, mature, earthy, with emotional side. Seeking 27-38, attractive, educated, (com)passionate, single white female or single Asian female. 3757 ✉ ☎

Model-Handsome, Loving—Successful (but humble and sensitive) professional with charisma, seeks beautiful woman (29-37) with sweet smile and flexible schedule (MD, professor, attorney), for the journey. 3828 ✉

Single Jewish Man—42, attorney, seeks attractive, spiritual woman, never married, 26-35, NYC resident, with traditional values and an interest in the arts. Note/photo. 3774 ✉

Regular-Looking Lawyer—Reasonably tall, moderately successful, relatively well-adjusted, sort of athletic, with an indomitable sense of humor - seeking a forever relationship with a slim, well-educated Jewish woman, vintage 1935-1945. Graduate degree a plus. Westchester resident preferred. 3773 ✉ ☎

Petite Blond—Blue-eyed, successful Jewish business owner with smarts and flair for fun, seeks a compatriot soul for New Year's eve and beyond. Must be a mensch and feel comfortable dancing or schmoozing the night away, have sense of humor and be at ease with all kinds of people, from the boardroom to the golf club. Ideal is Jewish nonsmoker, 45-55, LI-based with tuxedo. Note/photo. 3765 ✉

Pretty, Slender Brunette—5'6", young 44, successful, well-traveled, classic style, Christian. Enjoys theater, dancing, country inns. Seeks tall, handsome, funny man of integrity, 40-52. Photo please. 3767 ✉

Pretty Latin-Italian Female—Petite, seeks to unlock the treasures within. You are a nonsmoking male, 40 plus. 3804 ✉

Sensuous Beauty—Slender, fit, sexy, curvaceous, educated professional - vivacious, confident, Jewish (nonreligious), seeks quality guy, 38-52. Photo. 3852 ✉

Gay Guy, 44—Hunky, bright, into art, music, books, ideas. POB 843, NYC 10163

Great Guy Seeks Soul Mate!—Bright, warm, fun(ny), athletic, handsome, very successful, energetic, spiritual, 32, 5'8", seeks attractive, fun, active, smart, together, down-to-earth, easygoing, affectionate, marriage-minded Jewish female, 22-30, under 120 lbs. Prefer photo. 3824 ✉ ☎

DATE SOMEONE WHO KNOWS *THE BAUHAUS* IS NOT AVAILABLE ON TAP.

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Free Spirit Seeks Partner—Emotionally and financially secure man seeks bright, feminine woman, 25 plus, for friendship, romance, long-term relationship. Please be athletic, open-minded, affectionate and warm. I am 40, white, athletic, romantic, and above all a gentleman. Race is unimportant. Photo/phone/note, please. 3825✉

Adventurous, Passionate, Handsome—MD, 47, down-to-earth, insightful, funny, sincere - loves outdoors, skiing, cycling, gardening, music, movies, cooking, etc. Seeks intelligent, attractive woman (30s) to be partner in life and to have children together. Note/photo, please. 3807 ✉ ☎

Gay White Male—41, 6', 160 lbs, athletic, attractive, healthy professional - light brown hair/blue eyes, clean-cut all-American type. Passions include music, film, reading and sports. Would like to add romance with an attractive, intelligent, healthy professional man, 32-50, to the list. Note/photo. 3798 ✉

Very Pretty, Unique—(Youthful 40s), 5'6" female, slim, healthy, long auburn hair, successful, witty, adventurous, quick, expressive, seeks 6' plus male, very handsome, highly successful, intelligent, adventurous, emotionally/physically fit. No smokers. Note/photo a must. 3846 ✉

Your Special Holiday Gift—Smart, sexy, seasoned, sophisticated, shapely, very pretty brunette, 35, 5'4", fit and toned, seeks adventurous, attractive, bright and warm man with similar goals. Nonsmoker. Tennis, ethnic foods, Soho and Lincoln Center a plus. 3838 ✉ ☎

Handsome MD—36, Jewish, new to NYC, fit, fun, Southern-bred, romantic, sensitive, caring. Travel, beaches... Many interests. Seeks that one special woman to be my one and only. Note/photo. 3842✉

Asian Beauty Desired—30s, by MD, 48, good-looking, passionate, warm, lover of the arts and music. Note/photo. 3753 ✉

Handsome, Successful Professional—Male, tall, slim - enjoys jazz, beaches, movies, theater, fitness, great sense of humor. Seeks successful, beautiful, slim, tall, intelligent female, 42-47. (212) preferred. Note/photo/phone. 3836 ✉

Assortments

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WED, 11/27: Jukebox 8:30 $20/$25 aft 11:30. 304 E 39th (1st/2nd) **914-725-4968**

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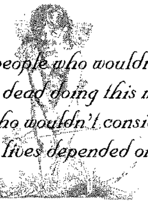

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Gifts From The Heart

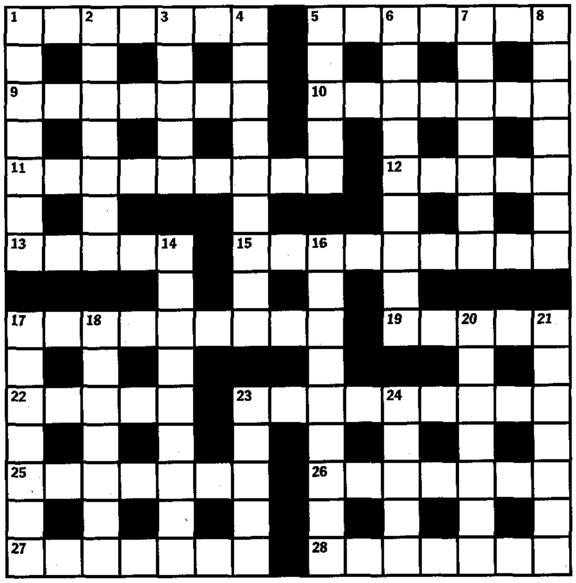
New York Magazine's Valentine's Day Gift section will be appearing in the February 10th issue, on sale February 3rd. Advertising deadline is January 17th.

For further info on this and other special sections in the coming year, call: 212-779-7500

The 'Guardian' Crossword

ACROSS

1 Satire—about a politician being a fool. (7)
5 Lay—poetically it is started the other way. (7)
9 Beat a fellow for touching? (7)
10 Shakespeare, Austen, and Wodehouse hero. (7)
11, 12, 13 Play a Greek character with little time to go following pointed silence among cast . . . (3,6,2,3,4,5)
15 . . . whose object made a hit with Ankara. (9)
17 Grope uncertainly when in liquor to take off computer. (9)
19 Dash'd big antelope. (5)
22 German journey partly in France. (5)
23 Subject of 11 12 13, small animal hospital in S. American city. (9)
25 Carrier taking in small human being. (7)
26 Call from the Old Pretender? (7)
27 One day among others in dog country? (7)
28 Sugar? There's little in a gun. (7)



DOWN

1 Not truthful remarks about not very old child, say. (7)
2 It's Henry that's upset with me, or I'm a Dutchman. (7)
3 Different times raised for Greek character. (5)
4 One to carp: it takes a penny in the pound. (3-6)
5 Remove the unpleasantness society girl 'as to embrace. (5)
6 Character told by how old he is (in French). (9)
7 Pieces of music causing titters. (7)
8 An agent came across rising painter's medium. (7)
14 Mystery of bad wound—hint: 23 across in 11 12 13. (9)
16 Siren with a bit of a wig, possibly? (9)
17 Money for Greek character starting in play. (7)
18 Pays badly, going round to preserve clothing. (7)
20 A bench in a boat going across. (7)
21 Porter, the same on Golden Island. (7)
23 Father of two not left in place of 11 12 13. (5)
24 Old man caught among French articles. (5)

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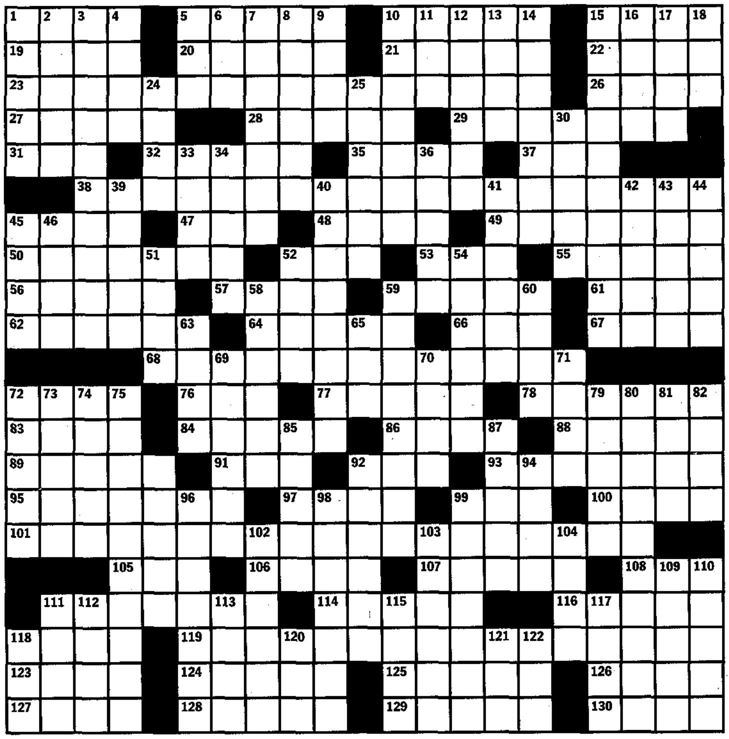
'New York Thanksgiving Event': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 One of Garland's "Oz" buddies
5 Companion of sharps
10 Collapsed, with "in"
15 Eban of Israel
19 Diva's big moment
20 Kingly
21 Voice a view
22 Walked on
23 Sight at the event: 1963 song, with "The"
26 Famed clinic
27 Actor Milo
28 Become frayed
29 Cuddly canines
31 Domicile: abbr.
32 France's Oscar
35 —— vidi, vici
37 Cyclades island
38 Start of the event: Kipling
45 Fairy-tale meanie
47 Like Methuselah
48 Ship's hazard
49 Creator of "Lad: a Dog"
50 The L in Y.S.L.
52 Lyon lily
53 Middle of a Peking name
55 Taps out in Morse
56 Longed
57 Urban pall
59 Oglers
61 Charge per unit
62 Locomotive
64 Bedside clock
66 Shirt with a message
67 Piccadilly statue
68 The event: Sondheim song, 1964
72 Chooses
76 Business abbr.
77 Ford flop
78 —— Madre
83 Uncontrolled uproar
84 Begins to wake
86 One-dish meal
88 Censor, on TV
89 House of Lords members
91 "Bali ——"
92 Third word of "America"
93 Abdicates
95 Real-estate measurement
97 Robert De ——
99 Remote
100 Keep under cover
101 Ending of the event: Gene Autry song
105 S.M.U.'s rival
106 Blue-winged duck
107 Backpacked
108 Exhumed Egyptian
111 Countrified
114 Chewy nut
116 Coeur d'——, Idaho
118 Coffee, informally
119 Timing of the event: Hazlitt
123 Pusher's buyer
124 Shoplift
125 Sign up
126 Prefix for vision
127 Afternoon socials
128 Antlers
129 In want
130 French notion

DOWN

1 Cabinet Department
2 Crop up
3 Uptight
4 Field Day feature
5 To's go-with
6 First gear
7 "The Fountainhead" author
8 Knight's cape
9 Croat, e.g.
10 Dean's domain
11 Mil. mail depot
12 String-quartet instrument
13 Sicilian resort
14 Notwithstanding
15 Ambience
16 Blow one's own horn
17 Men, formerly
18 Hubbub
24 Result of tatting
25 River landings
30 "Light My Fire" band
33 Black, poetically
34 Epsom and smelling
36 Jim-dandy
39 "—— Go Again"
40 The Light, and others
41 Audio system
42 Part of LEM
43 "—— all a good night!"
44 Affirmatives
45 Ancient flask
46 Put on weight
51 Best or Ferber
52 "Damn Yankees" enticer
54 Agree out of court
58 Prosecutor Clark
59 Give-off
60 Does needlework
63 Decorative tips
65 Wine selection
69 National hymn
70 New Jersey basketballers
71 Pen points
72 Sister-in-law of Ruth
73 Portion, as of cake
74 "—— is human"
75 New Orleans transport
79 Mr. Yale
80 Checked in
81 Rip up
82 Basilica area
85 Shampoo procedure
87 Partner of ruin
90 Vanzetti's co-defendant
92 "The Rose of ——"
94 First name in mystery-writing
96 86-Across, Hungarian style
98 Sanford of "The Jeffersons," et al.
99 Unsuccessful one
102 Artistic engraver
103 "—— and Only" (1978 film)
104 Bede of fiction
109 Cousin's dad
110 Giggling sound
111 Foundation
112 Layer of the iris
113 Sock —— me
115 At that time
117 Notes of the scale
118 Protrude
120 Wasn't colorfast
121 Curtain hardware
122 Foxy

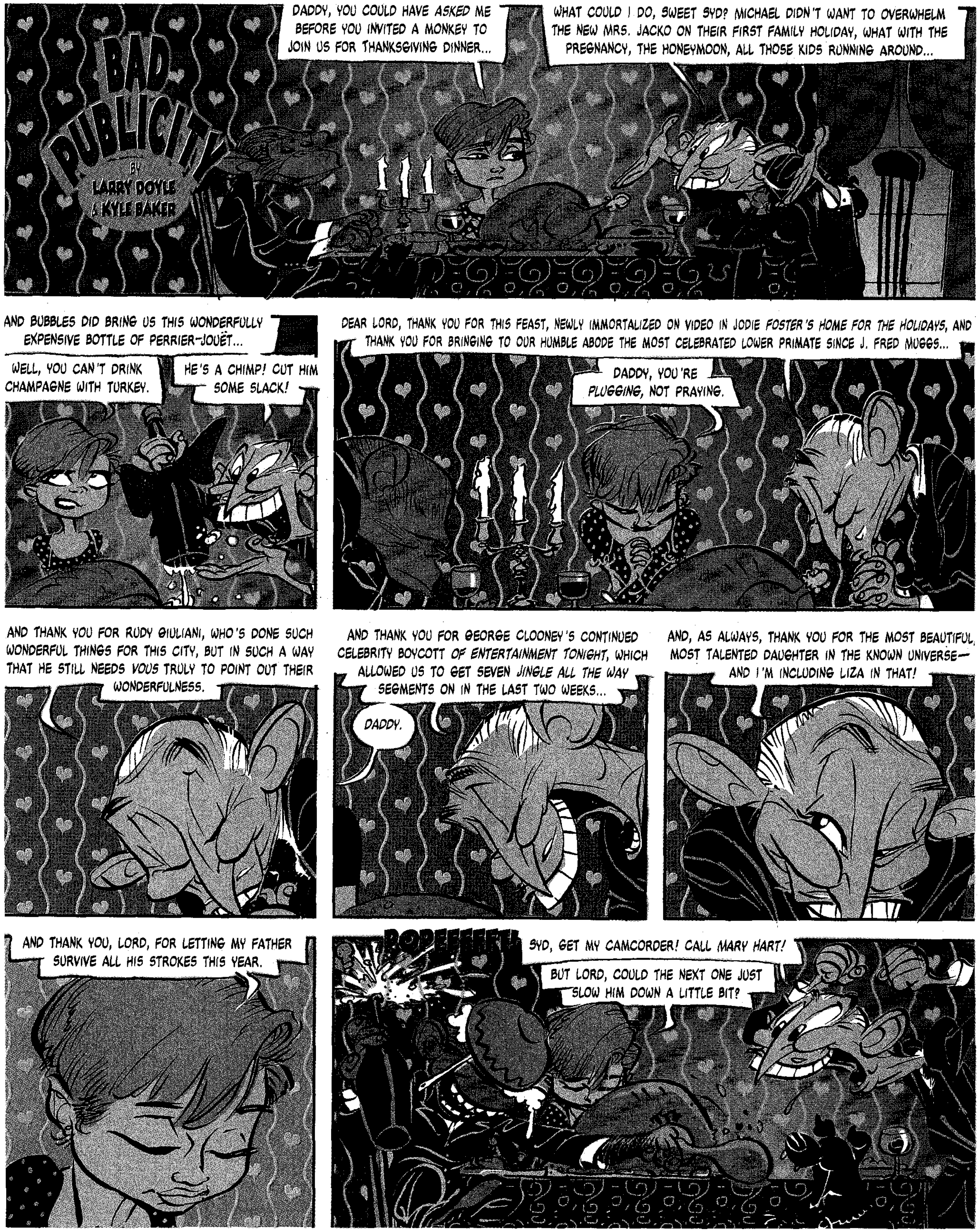


Solutions to last week's puzzles appear on page 175.

LATE HIT

Thanks for Giving

A very special guest star makes the Flacco Thanksgiving a night to remember.

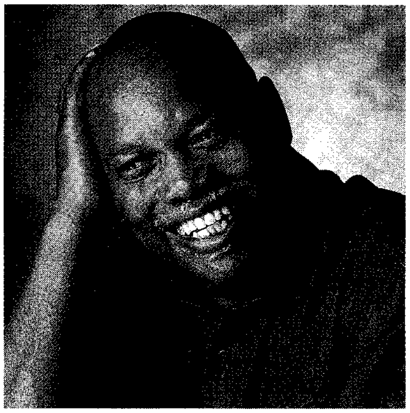

BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
DADDY, YOU COULD HAVE ASKED ME BEFORE YOU INVITED A MONKEY TO JOIN US FOR THANKSGIVING DINNER...
WHAT COULD I DO, SWEET SYD? MICHAEL DIDN'T WANT TO OVERWHELM THE NEW MRS. JACKO ON THEIR FIRST FAMILY HOLIDAY, WHAT WITH THE PREGNANCY, THE HONEYMOON, ALL THOSE KIDS RUNNING AROUND...
AND BUBBLES DID BRING US THIS WONDERFULLY EXPENSIVE BOTTLE OF PERRIER-JOUËT...
WELL, YOU CAN'T DRINK CHAMPAGNE WITH TURKEY.
HE'S A CHIMP! CUT HIM SOME SLACK!
DEAR LORD, THANK YOU FOR THIS FEAST, NEWLY IMMORTALIZED ON VIDEO IN JODIE FOSTER'S HOME FOR THE HOLIDAYS, AND THANK YOU FOR BRINGING TO OUR HUMBLE ABODE THE MOST CELEBRATED LOWER PRIMATE SINCE J. FRED MUGGS...
DADDY, YOU'RE PLUGGING, NOT PRAYING.
AND THANK YOU FOR RUDY GIULIANI, WHO'S DONE SUCH WONDERFUL THINGS FOR THIS CITY, BUT IN SUCH A WAY THAT HE STILL NEEDS VOUS TRULY TO POINT OUT THEIR WONDERFULNESS.
AND THANK YOU FOR GEORGE CLOONEY'S CONTINUED CELEBRITY BOYCOTT OF ENTERTAINMENT TONIGHT, WHICH ALLOWED US TO GET SEVEN JINGLE ALL THE WAY SEGMENTS ON IN THE LAST TWO WEEKS...
DADDY.
AND, AS ALWAYS, THANK YOU FOR THE MOST BEAUTIFUL, MOST TALENTED DAUGHTER IN THE KNOWN UNIVERSE— AND I'M INCLUDING LIZA IN THAT!
AND THANK YOU, LORD, FOR LETTING MY FATHER SURVIVE ALL HIS STROKES THIS YEAR.
POPFFFFFT!
SYD, GET MY CAMCORDER! CALL MARY HART!
BUT LORD, COULD THE NEXT ONE JUST SLOW HIM DOWN A LITTLE BIT?

"I'm getting a lot more car than what I'm writing a check for."

Steve Schlief
Former Acura Owner

"It's fun to drive."

Julia Maynard
Former Accord Owner



"It handles extremely well."

Kenneth Wilburn
Former Saturn Owner

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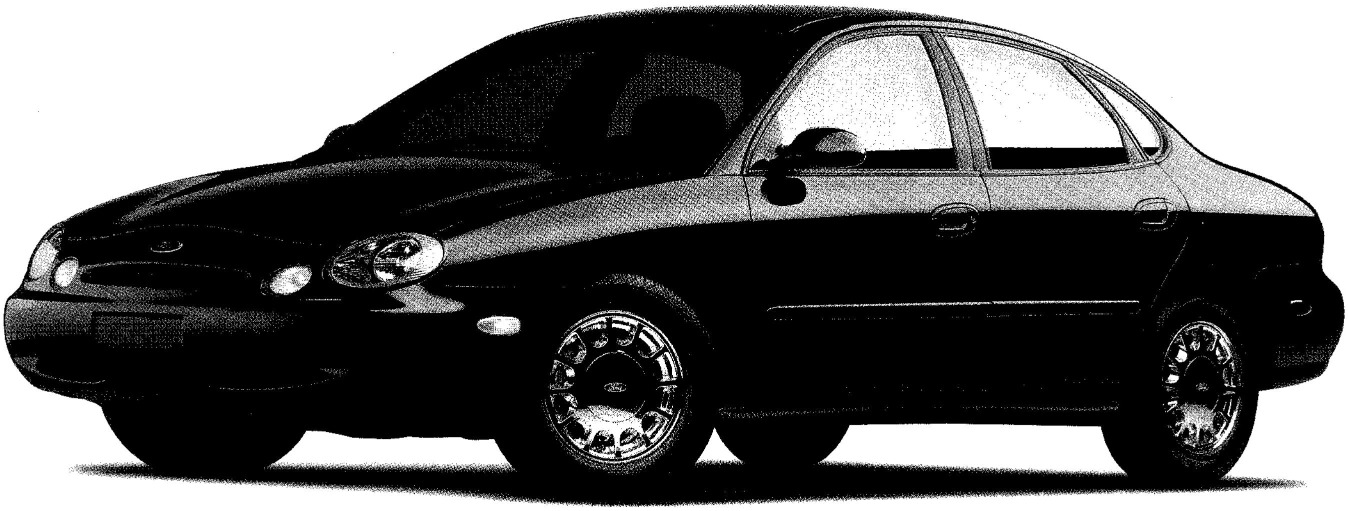

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